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What D'Artega's Appearances Meant in Buffalo:

BUFFALO COURIER-EXPRESS

D'Artega Ends Deficits For Pops Concerts

Buffalo Orchestra One Of Few to Break Even

By MARGARET FESS

With a total attendance so far this season of 24,950 and receipts of $22,667, the Buffalo Pops Orchestra has become one of the few Summer concert groups in the nation to break even financially. . . . As D'Artega and his baton continued to fly back and forth between Buffalo and New York, attendance records climbed. Of the ten concerts played so far this season, three have been sell-outs. That is, all seating and standing capacity, 3089, was filled. All concerts have gone over the 2500 mark.

Featuring his own compositions* and orchestrations in the following programs:

LATIN-AMERICAN FIESTA
MUSIC OF VIENNA
TCHAIKOVSKY NIGHT
ALL-GERSHWIN PROGRAM

On Records—

"POP" CONCERT IN MANHATTAN
Mercury 12" LP Album

D'ARTEGA CONDUCTS
Cavalcade 12" LP Album

On Transcriptions—

CAVALCADE OF MUSIC
Lang-Worth

*"Fire and Ice Ballet," "In the Blue of Evening," "Dream Concerto"

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musical COURIER

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Seventy-fifth Year
July, 1955

FROM THE EDITOR'S DESK...

One Bright Spot

■ More than once we have viewed with alarm the decline of live music in America. But a report from the 10th National Convention of the American Orchestra League, Inc., recently held in Evansville, Indiana, is a bright spot on what has often appeared to us a bleak canvas.

The League's *Newsletter* reports: "During the 1953-54 season, 32 major orchestras played a total of 2,177 concerts. It is estimated the total number of concerts played by community and college orchestras is around 4,700 per year, giving an estimated total of 6,877 concerts. . . . Assuming the audiences to average 2,000 each for the major symphony concerts and 1,000 each for the community symphony concerts, it is estimated that annual audiences for live symphony concerts total approximately 9,000,000 attendees."

Statistics are significant only when comparisons are possible, and we do not have figures for previous years. We do understand, however, that the number of community orchestras, and naturally the total number of concerts given per year, show a phenomenal increase—which means that symphonic music is now more or less regularly provided in hundreds of communities that only a few years ago depended entirely upon occasional concerts by touring orchestras. There are now over 800 community orchestras in America, not including university and college ensembles. The community orchestra is at last coming into its own; many towns of only 20,000 to 50,000 population now boast orchestral ensembles of quality. Such a trend, of course, promises more jobs for young conductors and instrumentalists as well as solo artists.

We certainly do not want to leave the impression that the future of live orchestral music is all rosy. Far from it. Young orchestras, and for that matter well-established orchestras, are continually running into financial and managerial difficulties. But it is precisely with respect to these problems that the aid and direction of the American Symphony Orchestra League has been invaluable. The League deserves accolades of praise, for it is largely through such experienced aid and encouragement that the hinterlands are rapidly emerging from musical provincialism

To aid the League in its valuable work, the Rockefeller Foundation, through its Humanities Division, has just made a grant to the organization for a study of the by-laws and constitutions of symphony orchestras and for the subsequent preparation of model documents and procedures for executive boards of symphony orchestras—the materials to be made available to orchestras in the U. S. and Canada. The grant, in the amount of $6,082, is in addition to an earlier grant made to the League by the same Foundation for other study and research projects connected with symphony orchestras and related arts groups.

One bright spot on the horizon is not necessarily a harbinger of summer. Well over half the professional musicians employed through this expanded orchestral program are forced to augment their meager earnings by teaching or by taking unrelated jobs in industry and business. At a time when labor and management are preoccupied with the guaranteed annual wage, is it not in order to give some concern to the precarious prospects of the American musician?

Gid H. Waldrop

TANGLEWOOD TALE

The phenomenal growth of "Tanglewood"—from 3 concerts to 24, from 5,000 attendance to over 100,000—is the fulfillment of a great dream.

By **JULES WOLFFERS**

ALTHOUGH this particular Tanglewood Tale started as late as 1934, and not in Tanglewood, the Stockbridge-Pittsfield-Lennox area in the Massachusetts Berkshires had long been noted as a center of American artistic achievement. Hawthorne, Bryant, Longfellow, and Melville all found inspiration in the beauty of its rolling, rounded landscape. Artists of all kinds were either year-round or summer residents. Formal and informal concerts and musicales presented the most illustrious European and American performers before distinguished and appreciative audiences. It was an aristocratic milieu patterned after the finest European models.

When the idea of a music festival was advanced by a committee of citizens in Berkshire County in 1934, it took hold immediately. That summer Henry Hadley conducted 65 players from the New York Philharmonic-Symphony in three concerts before audiences totaling about 5,000 on the Dan Hanna estate in Stockbridge. A second festival was held there the following summer.

In 1936 the Festival Committee invited the Boston Symphony Orchestra under Serge Koussevitzky to continue the festival, with the same modest three-concert schedule. The site, however, was moved to Holmwood, the Emerson estate in Stockbridge. By this time the audiences had tripled to 15,000.

Not until the following year did the festival move to Tanglewood, its present home, a 210-acre estate presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn). The 1937 season was increased to two weeks with six concerts. At one of these, an all-Wagner program, Koussevitzky found himself competing against a storm which drummed against the tent-top with such violence that the orchestra was drowned out, and part of the audience drenched to the skin. But the redoubtable "Koussy" would not give way. Conceding temporary defeat only, he returned when the fury of the storm had somewhat abated to complete the concert for the faithful few who had stuck it out.

This was the precipitating event that led to the speedy erection of a permanent auditorium. Eighty thousand dollars was raised (it would cost at least three times as much today), and the present Shed with a capacity of 6,037 was built in time for the 1938 festival. The Finnish architect, Eliel Saarinen, drew up the original plans, and Professor Richard D. Fay of the Massachusetts Institute of Technology worked out the acoustical problems with remarkable results. Not only is the sound clearly projected in the auditorium, but the Shed's almost completely open construction between roof and ground allows the music to be heard on the spacious surrounding lawns.

In this inaugural season the attendance climbed to 38,000 for the six concerts. Six concerts were presented again the following summer, but in 1940 the season was increased to nine concerts in a three-week season. This year also saw the realization of a Koussevitzky-inspired dream,

(*Continued on page* 18)

MUNCH *in rehearsal*

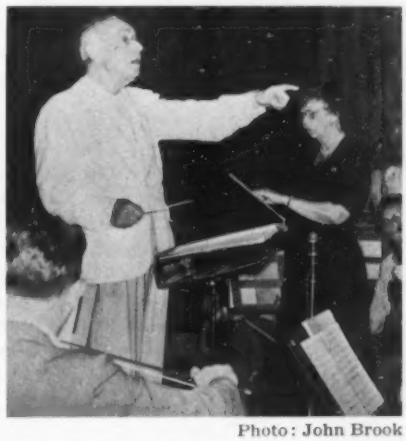

Photo: John Brook

KOUSSEVITZKY *and* ELEANOR ROOSEVELT *rehearsing "Peter and the Wolf"*

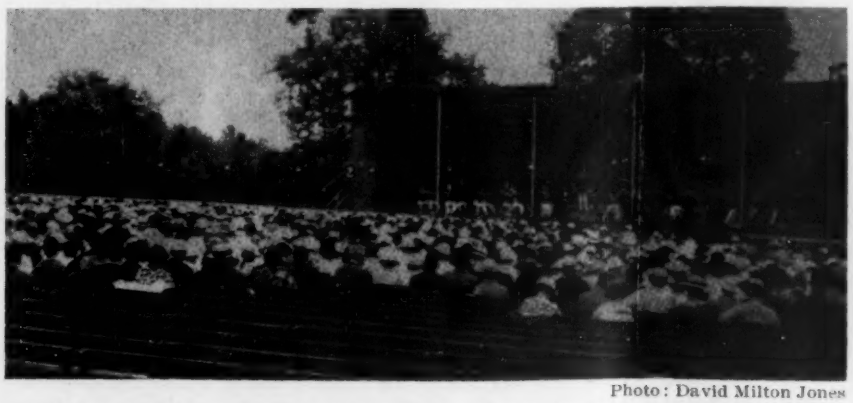

Photo: David Milton Jones

Historic Dan Hanna Farm—site of first Berkshire Symphonic Festival, 1934.

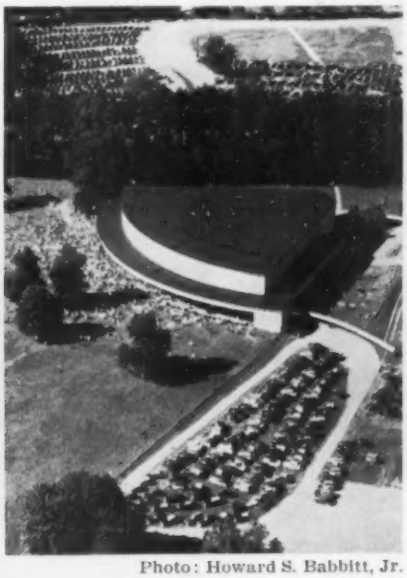

Photo: Howard S. Babbitt, Jr.

"Tanglewood" today

LISTENING WITH BOTH EARS

By FRED GRUNFELD

REFLECTIONS ON THE RECORDS ROUNDABOUT

MORE than 25 million phonographs are revolving in America. As the LP market continues the beanstalk growth initiated with the coming of microgrooves in 1948, business leaders foresee double that number in eventual use and predict a turntable in every home.

There are other signs that the industry has reached a new phase of stabilization—some choose to call it "saturation." Most of the smaller firms that had flourished in the first headlong LP rush are faced with a decline in sales. Several have curtailed their operations or ceased entirely; others have followed the national business trend and merged to bolster their positions; many have resorted to drastic sales to offset price-cuts by the major producers. In large measure these are the expected consequences of overexpansion in the preceding years. They affect the average collector only insofar as reduced prices increase the music-value of his dollar.

While leading manufacturers have covered almost all the well-known works—perhaps the repertoire is not yet completely exhausted, but as one executive put it, "we're tiring it out"—they have also turned to what was once regarded as esoterica, the less familiar and less viable works on which most small firms built their early successes. Here again size offers advantages. A flute sonata or a string trio recorded by established musicians for a major company may sell several thousand copies, for the giant firms possess the merchandising resources and the sales machinery that actually place records on the shelves of local dealers. The same works issued by young and little-known artists on a label with limited distribution would reach an edition of 1000 only under the most exceptional circumstances. In an industry overrun by aesthetes and enthusiasts, the case-hardened business men are actually calling the tune.

One of the industry's most persistent tunes is an endless canon on the watchword, "Good things come in large packages." It is deemed insufficient to record one sonata and do it well; five other versions of the Jones Sonata No. 3 might be listed in the catalogue—the thing to do is to issue all 27 of the Jones sonatas, and, with luck, a de luxe "complete" Jones edition might become the first to appear on the market.

Once upon a time an artist usually committed to records only his considered thoughts, on subjects with which he was best qualified to deal—in performances that had been tried, tested, carefully polished. Recording sessions were not entered into lightly, and approval for release was often withheld. Dinu Lipatti, for example, made nearly 100 versions of "Jesu, Joy of Man's Desiring" before he was satisfied. And only a handful of musicians were privileged to be, in effect, the composer's spokesman for an entire body of important works. It is significant that Wanda Landowska, whose edition of the 48 Preludes and Fugues of "The Well-Tempered Clavier" was completed this season, devoted nearly five years of study and re-study in making the set, though she has spent half a lifetime on this music and might have recorded all of it comfortably in a week's time.

The usual current procedure does anything but encourage such thoroughness. A capable young artist selected to record a complete keyboard edition of composer Z....., a series running into dozens of LPs, was told to simply sit down and start practicing. "You might as well get used to the idea," said the record executive in charge, "We are going to cover this Z..... boy just like a tent." Whether reported verbatim or not, this quote accurately reflects the businessman's attitude toward the whole matter of omnibus LP packages.

Singly or in sets, virtually all new records over-emphasize sonic glamor. They are, it is true enough, distinguished by better sound, and several are in the nature of a revelation. The major companies particularly are producing striking examples of engineering for such particolored orchestral works as the Strauss and Rimsky-Korsakov tone poems, which stand to gain most dramatically from new perspectives in reproduction. However, the nomenclature of these high fidelity records has long since become meaningless. "Full Dimensional," "Ultra High Fidelity," "Dynamic Balance Control," "Orthophonic," "Natural Balance," "Living Presence," and "Full Frequency Range Recording" are like so many patent medicine labels and can cover a multitude of sonic prescriptions.

Though the industry caters to the audiophile to an extent that horrifies collectors of the "musical" persuasion, high fidelity in all its ramifications serves as a powerful stimulant in all fields of music. As a hobby with which the non-playing amateur can tinker as well as listen, it is the 20th-century's answer to the decline of home-made chamber music—every man, if not his own *kammermusicus*, at least a vicarious engineer.

But technical developments just over the horizon promise to make even the latest sonic "realism" obsolete. A leading manufacturer of record players has predicted that within a decade spinning turntables will be replaced by photoelectric reproducers, scanning postcard-size sheets of film containing entire symphonies or operas. Still in the development stage, this relatively simple device would abolish problems of surface noise, record and stylus wear, the manifold inconveniences of storing and handling disks, or the exasperations of spooling and threading tapes. It would make stereophonic reproduction — already used widely in motion picture theatres—a more practical household reality than the first cumbersome and expensive disk or tape equipment now available to audiophiles. Looking ahead to this and other eventualities, leading companies are making stereophonic recordings of their regular recording sessions, even though the new developments will take a lot of time to emerge from the laboratories and drawing boards. There is little doubt in the industry that the days of the conventional monaural disk are numbered.

ON THE COVER

THE ARTIST AND "THE KING"

After a lifetime of searching for the finest violin, Zlatko Balokovic believes he has "discovered the ultimate in the 'King Joseph.'"

Balokovic shows his finest acquisition, the Guarneri "King Joseph," to his fellow Yugoslavian, Mia Slavenska, Prima Ballerina of the "Met."

By **MARY CRAIG**

THE other day at Hampshire House there was a whirl of Movietone operators-cum-paraphernalia, press photographers, reporters, radio commentators, and maybe there were (or should have been) vendors of specialized insurance and Brink's guards—all converging on Zlatko Balolokovic, who, quite unperturbed by the tempest of publicity demands, held up a beautiful, shining violin and said, "This is 'The King.'" Seen for the first time in this country, and owned and played the first time by a career artist, the famed instrument is said to be one of the two greatest violins in the world. Made in 1735 by Giuseppe (Joseph) Guarneri del Gesu, it has been known only through musicological writings and was referred to (in 1871) as quite unequalled, flawless, and with magnificent varnish.

While lunching at the Savoy Plaza, the Balokovics were pleasantly surprised by a gift from one of his admirers—an antique, amber-colored flask in the shape of a violin, which was made the same year (1735) *as his "King Joseph."*

Also on display (the reason for the Brink's suggestion) were the three other unique violins owned by Balolokovic. One is the Guarneri "Wilton" 1742, "dated the same year as the Paganini violin," commented Balokovic. "The Paganini, a *tenor* Guarnerius with a pure bell tone, is enshrined in Genoa, and once a year, on the 27th of March, one artist is invited to play the violin. It was my honor to be chosen last year." The other two violins shown by the artist were Stradivari—the "Soil," made in 1708, and the "Swan Song," the last violin finished by the master just before his death, aged 93, in 1737. "The wood is thicker than in other Strads," Balokovic explained, "because, it is said, the old man's hands trembled."

Balokovic will play the "King Joseph" during his current concert tour, which commences with a guest solo engagement with the Dublin (Ireland) Philharmonic, followed by a broadcast, and continuing for a six-month schedule, including 14 recitals in the artist's native country, Yugoslavia, one of them the celebrated Dubrovnik Festival which attracts an audience of thousands to the great square in front of the Cathedral. The "Soil" will accompany him also. One of the two mellow beauties will be played in the December 5th concert at London's Wigmore Hall on the return trip to the U. S.

It is about a score of years since a young violinist from Zagreb came to America via Vienna and triumphant performances in the capitols of Continental Europe. But as I talked with him and with his lovely American wife, Joyce Borden (a friend and co-student of other days), Zlatko Balokovic was as vibrant and resonant as the strings of his fine violin. His youthful personality and spontaneous enthusiasms are inspiring.

A great deal of interesting data must be skimped for now. Early days in Zagreb with toy violins for amusement—"although my real joy then was singing," he confesses, "and at nine I made a formal vocal debut!"—six hours daily practice (*no* baseball!) on the violin ("my professor moved into our house and saw to it that I kept to schedule"), a debut at 14 with orchestra (the press listed 12 curtain calls), prizewinning at the Croatian Institute, and highest honors from the Zagreb Academy of Music—including the gift of a truly fine violin and a scholarship in the Master's School of the Vienna Academy of Music—studies with Sevcik, and more prizes, including another violin from the Ministry of Culture and Education—Balokovic being the first of his nationality to win this honor.

A sensationally successful performance of the technically "impossible" Krijanovski Concerto for Violin with the Moscow Philharmonic was followed by solo engagements with Vienna's "Tonkunstler" Orchestra, the Berlin Philharmonic — and Balokovic's worldwide career was launched. He was still just 18 years old when he played the major tour route from Cairo, Egypt, to Rome. (A few years later, he received the Knight Commander Cross from the Pope). He played under the batons of such great orchestral conductors as Georgescu, Parsy, Rene Baton, Bruno Walter, and Sir Malcolm Sargent.

It was in London that he acquired his first Stradivarius. "I've played 199 Strads and owned 5," he told us. "But this first came to me at an after-concert party in a London drawing room. Two very quiet little ladies asked me to look at their violin. I did. It was the 'Sylvester' Stradivarius, for which I immediately negotiated. Why change instruments? Well, one plays, conditions, coddles a great violin; but all my life I have been looking for the finest. Tastes and experiences alter viewpoints, but I believe I have discovered the ultimate in the 'King Joseph.'"

(*Continued on page* 18)

Rebab

DRUMS IN MARRAKESH

(Berber Music of Morocco)

"Almost every visitor to Marrakesh lingers in the dry, broiling sunlight of the Place Djemaa el-fna, the great square where, from noon to midnight, vendors, snake charmers, magicians, confidence men, dancers, and musicians entertain in the open air."

By JOHN K. COOLEY

IN the Atlas Mountains of North Africa, which rise to their highest point in the snow-crowned peaks a few miles from Marrakesh, lives a people whose customs and culture have hardly changed since the dawn of recorded history. These are the Berbers, whose rituals, art, and music have reminded travelers of the inhabitants of the Caucasus, of pre-Hellenic Greece, of the American Indians. Neither Phoenician traders, Punic soldiers, Roman administrators, Arab prophets and generals, nor French empire-builders have worked really fundamental changes in their lives. Seeing their majestic castles and walled towns of sun-baked red mud for the first time, you are transported back into another age. This feeling of movement backward in time is strengthened as you watch these predominantly tall, dark-skinned people at work and play, see their strange jewelry of silver and semi-precious stones—and above all, when you listen to their music and poetry and watch the dances that are an inseparable part of both.

There are probably somewhat over five thousand individuals of pure Berber extraction now living. Most of them inhabit isolated, feudal communities along the rocky backbone of North Africa. But at least six of the ten million people in the French and Spanish zones of Morocco and in Tangier are admixtures of Berbers, Arabs, Sudanese, and other strains, with the Berber predominant. In Algeria, the exclusively Berber communities have shrunk to a small area, mainly in the wild Kabylie country, while in Tunisia the Berber civilization has almost expired under heavy pressure from Arab influences. This is why the best places to see Berber dances and hear Berber songs and poems are in Morocco.

The citified Arab of Morocco is often inclined toward the intellectual life, when his economic means permit. Quick, nervous, subtle, more interested in abstractions than in concrete things, he is often a poor technician. The Berber, on the other hand, whether mountaineer or plainsman, soldier, herdsman, or farmer, is robust in temperament, rich in what are called the military virtues, uninterested in book learning or politics. He gears his life to the direct demands of running his village, besting his enemies on the battlefield, making his corn grow, raising healthy families.

This, of course, is the Moroccan version of the age-old tale of city vs. country, which is evident in the music of both peoples. The first time I watched a Berber dance at a Moorish cafe in Marrakesh, four plump, primly dressed girls in ankle-length, colorfully trimmed white dresses (suggesting Swiss or Austrian peasant costumes) executed a series of gyrations accompanied by subtle stampings which gradually increased in tempo. The rhythm reminded one of the Spanish *habanera,* or more exactly, of certain Basque dances. There was none of the obvious resemblance to Andalusian Spanish themes so apparent in Arab performances. Their accompaniment was provided by themselves, manipulating tiny finger castenets, the *naqus* (singular: *nuiqsat*), and by a turbaned, parchment-skinned individual playing a *rebab,* a sort of one-stringed violin. In sharp contrast were the popular Arab belly-dances that followed: wiggling, erotic bumps and grinds performed to the wailing music of four European violins, two rather monochromatic viols, and a skin drum. Like classical Arab-Andaiusian dances, it was a long-drawn-out affair. The Berber dance, however, was at once simpler and far subtler.

In treating Berber music, it is convenient to divide Moroccan Berbers into two general groups: the *Beraber* of the northern Atlas, including the Riffs (known popularly since the days of Abd-el-Krim and "The Desert Song"), and the *Shleuh* of the south. Each has produced a distinct type of pure Berber music that is also mountain music. In the great *bled,* or plain, of the north, west, and south, these two musical types, like the two ethnic strains producing them, have become mingled with Arab influences and each other to produce hybrids.

First impressions of Berber musical performances, which are dances, concerts and recitations rolled into one, are visual. Often the eye distracts the ear, even after one has watched a number of them. An undulating movement, centered on the dancer's waist, and suggested by the musical score itself as written down, is a vital part of both *Beraber* and *Shleuh* presentations. This vertical-horizontal undulation, very difficult to describe, is believed by many French scholars to resemble ancient dances of Crete and the Caucasus—one of many theories put forward to support the conclusion that the Berbers are of Caucasian or Hamitic, rather than Semitic origin (as distinct from the Semite Arabs). What is almost certain is that they have their origins in ancient animistic rites, which may be associated with witchcraft, still widely practiced in Morocco.

Almost every visitor to Marrakesh lingers in the dry, broiling sunlight of the Place Djemaa el-fna, the great square where, from noon to midnight, vendors, snake charmers, magicians, confidence men, dancers, and musicians entertain in the open air. Here you may see the Shleuh ballet or fragments of the *ahouach,* the basic classical dance of the Berber south. But to see and hear this dance from beginning to end, performed by a full complement of men and women, you will have to travel south, into the uninviting fastnesses of the High Atlas. There you may enjoy the rare privilege of witnessing a full-scale *ahouach,* the highest honor that a tribe or a village can bestow upon a guest.

The *ahidous* of the northern mountain people is likely to be danced in a temporary village, or *douar,* of nomad tents, pitched in the Middle Atlas cedar forests near Ifrane, or in the pasture lands around Kasbah-Tadla, in mountains averaging 4,500 feet in height. Many of the *Beraber*

festivals begin with the "lab-el-khail," the "horse-play" or "powder-play," where mounted men cavort wildly about on magnificent horses, firing "joy-shots" into the ground with rifles or old flintlock muskets.

In front of the cafe-tent, where heavily sugared mint tea is being brewed in huge kettles over wood fires, ten or fifteen musicians with their *rebabs* and *guenbris* (a sort of three-stringed mandolin) gather around. The women arrive, carrying oblong, drums called *tarijas*. Generally the women stand in staggered files, beginning some such chant as this, in gradually rising tempo: "Drink tea, for only the teakettle is immortal." This is a bit of popular entertainment for country folk coming into the *douar* from the surrounding mountains. The mint tea, the music, and the relaxed atmosphere are supposed to prepare them for the main event, which generally takes place in front of the *caid's* tent. Here the *ammisad,* a poet-singer, first offers a theme, called the *izli*. It is generally a short, rhythmic phrase divided into two hemistichs, rarely rhyming or even assonant.

Probably the only obviously Arab influence in either *ahouach* or *ahidous* is the *tehlil,* a Moslem psalm often chanted by a group of dancers who assume a kneeling or semi-prostrate position, as though for prayer. Perhaps this is a holdover from days when the Berbers worshipped strange gods, but at any rate it is an obvious concession to Islam.

Naturally both *ahouach* and *ahidous* offer an infinite number of variations, like most forms of "primitive" dancing and singing. In both rhythm and melody, the two types have important differences. The five-beat rhythm of the *ahidous* also exists in popular music of southern Russia, Greece, and the Basque country. French students of Berbery have also found relationships with some of the orgiastic dances of Crete, which used the sesquinalteral rhythm. The *ahouach,* on the other hand, uses binary rhythm. Melodically, the *ahidous* has a strong tendency toward chromaticism reminiscent of the Oriental influence in Byzantine liturgical music. This is particularly true of Berber groups of the northern plain, like the Zemmour, inland from Rabat. The *ahouach,* despite the remoteness of its homeland from Europe, seems in melody far closer to European music. Its scale is said to lack *fa* and to use *li* very rarely. The frequency of other notes, in descending order, is *mi-la-re-sol,* which has been found to have a number of similarities with the music of ancient Lydia.

Many of the original Berbers, notably the Zemmour tribal group (probably of Beraber origin and known to the Roman colonists of North Africa as "white men"), intermarried and engaged in commerce with the Arabs. Soon they began to adopt Bedouin ways, and the popular music of the Zemmour and others like them has many elements of Arabian music. One of these is the troubador, called *imdyazen* in the Berber language. This troubador, or more properly, wandering minstrel, moves from *douar* to *douar* with his troupe in the spring and summer months. In addition to being composer, playwright, producer, and director rolled into one, he plays either a European violin (one of the few changes since the coming of the French in 1912) or the *rebab.*

Generally he has three *areddad,* or accompanists, who play the *tarija* and the *bendir.* Sometimes, though not always, the group is rounded out by the *burnhamin,* who plays a sort of primitive clarinet, called by the Arab name *zamr.* He is, I believe, more generally found in the south, and is the comedian of the group. In one troupe I watched day after day on the Place Djemaa el-fna in Marrakesh—they were probably of Hillalian Arab extraction, like many of the plains people right around the city—he was a Negro specializing in a Moroccan version of blackface. His *zamr* is used, in such a case, as a prop in various pantomine acts that are part of the repertoire of this open-air theatre, while the flute, played by the *imdyazen,* bears the brunt of the melody sung by the entire group.

The words to these airs cover everything from notes on local history and tales of heroic deeds of war told in Arabic—the Berbers have always loved a good scrap—to poems of love and war sung in Berber, which are often heavily spiced with sex and humor. The flute, it is worth noting, is pitched about an octave lower than our Western flute, and is identical with the instruments—of wood, about 26 inches in length—used by a Moslem religious brotherhood called the Djilalli. Their patron saint, Moulay Abdelkader Djillali, is the protector of beggars: you hear his name invoked everywhere mendicants gather in Moroccan streets. A similar flute has been used in the Middle East for centuries by the famous whirling dervishes, who also make poverty an article of faith.

Melodically this popular music is far closer to the Bedouin music of the Orient than to the purely Berber music of the Atlas. Intervals between notes are small: they correspond roughly to a quarter tone, and the recitation of the poet-singer, often monotonous to Western ears, tends melodically to follow a horizontal line, with variations of only two or three full notes at the most. Rhythm is generally ternary, with 3/8 and 6/8 time predominating. Musical rhythm is subordinated to poetical rhythm, and a poetic foot usually represents one measure. This is probably exactly the way that songs and poems were chanted in Homer's time, and as the earlier European troubadors sang their *chansons de geste.* It is still a common pattern in the Middle East.

Morocco is struggling to make a ten-century shortcut overnight, from a medieval empire into a modern state. As is usually the case in such metamorphoses, the music and arts of ancient times seem threatened with oblivion, and, temporarily at least, no newer forms—at least in the realm of music—are springing up to take their place.

To remedy this situation, the French have taken steps to resurrect Moroccan arts and music, both of the Berber tradition and of the completely different Andalusian-Arab heritage. The Service des Arts et Métiers Moracains has set up, along with handicraft centers, a number of music studios, the most important of which are located in Fez and Marrakesh. Here concerts of Moroccan music, both live and recorded, are given and broadcast over Radio Maroc, the Rabat station. Most of the major themes of Moroccan music have been captured on wire or tape. In the Fez museum, you can have tapes of either Andalusian or Berber music played for you amid a setting of wax figures dressed up in authentic regional costumes. This is a poor substitute for the real thing, although for me it was the start of a fascination for Moroccan music which will probably be lifelong.

Guenbri

MYSTERY OF THE VOICE

Maestro Pescia, for one, does not believe that a "general decadence of the art and teaching of singing has ever existed anywhere but in the imaginations of those whose experience is limited or whose ears are singularly prejudiced against their own age."

By ASTOLFO PESCIA

RECENTLY I read an article entitled "Mystery of the Voice," in a leading New York Newspaper, in which the author, like many before him, lamented the decadence of the art of singing and the art of voice teaching. Let me say here and now that I do not believe such presumed general decadence of the art and teaching of singing has ever existed anywhere but in the imaginations of those whose experience is limited or whose ears are singularly prejudiced against their own age.

When Manuel Garcia picked up, from a seller of medical equipment, the famous little dentist's mirror, he had the clever idea of adapting it, together with a second mirror, for use in observing the vocal chords in operation. Although his laryngoscope made a valued contribution to medical science, it has, unfortunately, rendered only limited service to the mechanics and art of voice production.

Singing cannot and should not be considered as a purely natural and spontaneous phenomenon, but rather as a gentle and tenacious discipline of natural gifts. A long period of meticulous study is necessary to perfect a voice. Nothing in an untrained voice is ready for service; everything must be built up. Every rule, of course, has its exceptions. Thus one finds, though very rarely, some singers who are endowed with a miraculous vocal instinct which enables them sooner to achieve a goal which for others requires long years of study. Patti and Malibran were world-famous when still very young. These are rare instances, and yet we still find such miracles of vocal precocity today. How, then, can we speak of decadence? Truly great artists have not been numerous in any period.

As for the teaching of singing, there is reason to decry the deplorably low level it has reached in the hands of some misguided and unscrupulous practitioners of our own day. The situation is discouraging to reputable teachers, and dangerous to unsuspecting students. The possibility for such a disgraceful state of affairs is attributable, in my opinion, to the complete legal freedom enjoyed by anyone to proclaim himself a vocal teacher. The grave injury done to the vocal teaching profession by some of those engaged in it cannot be overestimated. Many who are qualified to teach in other fields of music are completely unprepared to teach voice — for example, instrumentalists, composers, ex-singers, accompanists, coaches, and even, now and then, laryngologists.

In Italy, in the year 1932, responsible teachers tried (unfortunately for a short period only) to restore the dignity of vocal pedagogy, by requiring teachers to be examined by a commission of highly competent people in the various fields of music and singing. Applicants were examined for their knowledge of the history of singing, physiology, theories of singing, and were required to give a practical demonstration of their ability to teach different voices. It must be recognized that voice production cannot be taught with methods that are improvised or wholly imitative (as is often the case with ex-singers). There must be expert certainty of the varying needs of different students.

A good vocal teacher is, among other things, an expert "technician" on all the various problems involved in singing, both physical and acoustical. The work of the vocal teacher consists exclusively in being an advisor and a censor of the work of the student, for the art of singing reveals itself only through acoustical and physical sensations. In addition, a good teacher must possess a strong communicative faculty. That is to say, he must have marked resourcefulness, vividness of presentation, and the power of suggestion.

The student must be furnished by nature not only with a beautiful and healthy voice, but with other requisites as well—superior musicianship, musical intuition, a rapid grasp not only of what is presented to him by the teacher but also of his own idiosyncracies. An infallible musical sense must lead the singer to find, by an indefinable instinct, what is commonly called the mechanical as well as the esthetic techniques of singing. The majority of students are in too great a hurry to succeed, without having fully mastered either the technique or the art of singing.

Gross ignorance and presumption are the real causes which create confusion and discredit the great art of voice teaching. The building of a voice cannot be hurried. Everything must be learned with accuracy, tenacious patience, love, and devotion. It is time we rebelled against so-called "modern methods" of vocal pedagogy. There is nothing to be modernized, and still less call for new methods. The existing method is sufficiently rich and logical, with its time-proven laws which are and will remain the same, in spite of the many faddists and crackpots who fancy themselves clever. The essential things are the exercise of reason, the mother of every virtue, and a sure grasp of the task at hand.

PRIMROSE ON VIOLAS

William Primrose, one of the foremost violists of our day, "waited 25 years, years of search and research, of trial and error, of hope and disappointment, for just such an instrument as the 'ex-Lord Harrington.'"

By WILLIAM PRIMROSE

I HAVE been for so long an ardent "lobbyist," as it were, for violas built by contemporary luthiers, it may come as a surprise to some and a shock to others that I have elected to fill out the remaining span of my active career—or so it would appear—playing on an instrument by one of the two outstanding geniuses of the late 17th and early 18th centuries. I refer, of course, to the Andrea Guarneri viola of 1694. The *cognoscenti* may contend that I limit too rigorously the roster of geniuses of the period, failing to mention, as I do, among others, members of the Amati family and Giuseppe del Gesu. I would advance as my reason for this that in the comprehension of the large majority of those who have some passing interest in "fiddles," the names of Stradivari and Guarneri are foremost. Furthermore, in my humble if not too impractical opinion, born of considerable experience, the instruments made by these two near neighbors are pre-eminent in meeting the arduous exigencies of present-day concert performance. That they were both, consciously or unconsciously, forward looking goes without saying. As for del Gesu—no product of his skill is known in respect of violas.

The "ex-Lord Harrington"

To return to my apparent recantation (it is only apparent), I have waited 25 years, years of search and research, of trial and error, of hope and disappointment, for just such an instrument as the "ex-Lord Harrington." That being the case, it appears to me that I adopted, in the interim, an eminently practical approach to the dilemma in electing to use the examples of the outstanding skilled craftsmen of today. The building of violas has attracted the gifts and imaginations of a great many contemporary craftsmen who are, at once, enthusiasts and experimenters. My own immediate experience is based on instruments made for me by William Moennig Jr. of Philadelphia, and Pierre Vidoudez of Geneva. The player, young in years or in the profession, circumscribed as he so often is by the preponderance of demand over supply, is left with little choice, and it is a matter for rejoicing that there is at his disposal an increasing reservoir of violas by contemporary makers that more than competently meets his professional demands.

I once referred to the aura of snobbery that has been built up around instruments of Italian origin, and deplored the unworthy attitude thus fostered. As strict parliamentary procedure dictates, I said nothing of foisting on the unwitting and perhaps less independent spirits the idea of the absolute necessity of playing only on an Italian instrument, no matter how bankrupt in tone, if not always in reputation, it might be—just because it is Italian. The truly great violas are rare, indeed. According to Hill and Sons of London, Guarneri made only four, and of Stradivari's examples a bare dozen now exists. How much better, therefore, rather than struggling along suffering a thin scrannel of sound, to avail oneself of a healthy, well-made modern instrument with something decidedly better than questionable sonority.

The viola is a strangely "contemporary" instrument—strange, that is, in view of its ancient origin. A more forceful description is furnished by the apt Americanism, "A Johnny come lately!" Alfred Frankenstein, in the San Francisco *Chronicle*, recently and kindly referred to my "encyclopaedic researches" in the repertory available to my medium of expression. I am happy to report that an increasing wealth of 18th-century music worthy of public performance is coming to light. But, by and large, the bulk of important music for the viola has been written since the turn of the 20th century. Few of the "classic" instruments are capable of meeting the demands made on the instrument by modern composers. Considering the unquestionable qualities and beauties associated with great Italian instruments, I deem myself very fortunate, indeed, to come by my present Guarneri, which for so long (a hundred years at the very least) remained in private collections and has been, one must assume, rarely if ever played on. The fortunate culmination of my hopes, which in no way offsets my previously held opinions concerning the "good new" and the "indifferent ancient," is due to Mr. Rembert Wurlitzer, whose unremitting efforts and friendly understanding of the problems which have been for so long mine have earned my deepest gratitude.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Public Meeting To Save Carnegie Hall

A rally was held at Carnegie Hall on June 14, attended by almost 1000 people who listened to 15 speakers appealing for the preservation of this musical shrine. Protesting its sale to a group of financiers who are plannnig to build a skyscraper hotel on the site were 15 representatives of the music and cultural world.

Lawrence Tibbett was chairman. Adding his own protest to those of the others, he read a few of the many messages which protested the demolition of the hall. Speakers were Olin Downes of *The New York Times,* dean of American music critics; Deems Taylor, composer; Dr. Herman Neuman, musical director of Municipal Radio Station WNYC; Leonard Stavisky, who spoke on behalf of Mayor Wagner; Vincent Jacobi, Solly Pernick, Milton Weintraud, representing the theatrical unions; Joseph Condon, who spoke for concert managers; Mrs. Mary Stuart, representing the tenants of the building; former Police Commissioner Edward P. Mulrooney; Joseph Taubman, counsel for the Committee; Dr. Henry Levinger of *Musical Courier;* and Robert Jacobs, architect, who divulged plans for the improvement of the building as a whole. How some of the innovations would change the building was shown in large drawings displayed in the hall's lobby.

Opening of Stadium Series

June 20 marked the opening date of the 1955 Stadium Concert series. Favored by clear skies, a large attendance of 19,000, and airplanes which considerately detoured in order not to interfere with the music, the series started under most auspicious conditions. After intermission, "Minnie" Guggenheimer made one of her famous speeches, introducing the Deputy Mayor, Henry Epstein, who extended the City's greetings and thanks—the latter especially to Mrs. Guggenheimer for her tireless efforts on behalf of the series. The audience was visibly impressed by the orchestra, conductor Mitropoulos, soloist Rudolf Serkin, and last but not least the composer, Beethoven, to whose music the entire program was devoted. H. W. L.

NCAC Changes Ownership

Marks Levine and O. O. Bottorff, coowners of National Concert and Artists Corporation and Civic Concert Service, Inc., on June 27 announced the sale of the two companies, effective Oct. 1. Buyer is Luben Vichey, a leading basso of the "Met," and his wife, the former Loraine Kent, who plan to run NCAC in partnership with Mr. and Mrs. Gerard Semon. Mr. Semon, who has been affiliated with NCAC for 14 years, is son of the late Eric Semon, one of the most distinguished European artist managers of his time. Messrs. Levine and Bottorff will assist the new owners in a consultant capacity. Previous policies of the company will remain unchanged, and no personnel changes are contemplated at this time.

Guggenheim Memorial Concerts Open

On June 17, Edwin Franko Goldman commenced the 38th season of Guggenheim Memorial Concerts, conducting the Goldman Band. The National Anthem was followed by Massenet's "Fête Bohème" and Paul Creston's Overture, "Celebration," which the composer conducted himself. Compositions by Mendelssohn, Bach-Grainger, Wagner, Barat, Mancinelli, and Edwin Franko Goldman completed the bill. The latter's march, "Bluejackets on Parade," was greeted with enthusiasm. A large audience enjoyed the evening thoroughly, thereby proving the value of the Guggenheim Memorial Concerts for the music-conscious populace of New York. H. W. L.

CARNEGIE HALL

Contemporary Woodwind Quintet, May 2, E—A new, young group of woodwind players, together with Gilbert Kalish, pianist, played to a packed house in their first official concert. Two works featured Mr. Kalish: a Quintet (Op. 16) by Beethoven, and a Divertissement (Op. 6) by Roussel. Both of these early works, together with a Quintet (Op. 43) by Nielsen and "Kammermusik" by Hindemith, exposed the group to a severe test. Notwithstanding a humanly amount of roughness, they proved to be a bright and eager outfit. Capable of a wide range of expressiveness, they played each work with gusto and conviction. The instrumentalists—Phillip Dunigan, flute; Ronald Roseman, oboe; Robert Listokin, clarinet; Herman Gersten, bassoon; and C. V. Norman,

French horn—not only displayed adequate techniques, but each has a well-controlled and warm sound. E. L.

Not only were they individually skillful—and there was not one who did not play with beautiful tone—but they have developed a well-integrated, carefully balanced ensemble.
R. P., N. Y. TIMES

. . . well balanced and interpretatively discerning performances marked by an ensemble spirit and unity which suggested careful and fruitful preparation before this public debut.
F. D. P., N. Y. HERALD TRIBUNE

Terry Murray, pianist, May 5, E—In his debut of three seasons ago, young Mr. Murray was hailed as a player worth watching. Since that time he has mellowed in tonal values and broadened in technical ability. Mr. Murray's pianistic style is pleasurable. One senses the buoyancy and joy he feels personally in making sweet and eloquent sound. On the program were the Chopin Nocturne in B-flat Minor; Debussy's "Pour le piano"; compositions of Rameau and Schubert; and the Three Page Sonata of Charles Ives. The outstanding work was Schumann's Fantasie, which revealed the emotional gift of the pianist. The closing number was the Etude de Concert by Tcherepnine. M. C.

. . . a facile performer with musicianly instincts. If his playing at present lacks depth and profundity, that is a fault that time and further playing experience may correct.
J. B., N. Y. TIMES

About his playing it can be said that it exhibited a good technique, if not a highly polished one; that occasionally it had vividness, and that it needed more imagination, especially in the Debussy.
R. B., N. Y. HERALD TRIBUNE

Oratorio Society of New York, May 10, E—The spring concert of the Oratorio Society of New York revealed a program of interest and indicated something of a departure from its usual repertory. William Strickland directed and brought to the evening's achievement a vitalized, dignified delineation of the works performed. His authoritative and sensitive artistic approach was at all times worthy of high commendation. The program included the magnificent Haydn "Lord Nelson" Mass for solo quartet, chorus, and small orchestra; the Stravinsky Cantata (1952), based on 15th- and 16th-century lyrics and sung by a chorus of 12 women, with flute, oboe, English horn and violoncello accompaniment; and Bach's Cantata 140, "Sleepers, Awake," for three vocal soloists, chorus, and orchestra.

The Oratorio Chorus, reinforced by the N.Y.U. Junior Varsity Glee Club (William Richards, conductor), gave a thrilling performance of the Haydn and Bach works, displaying a finely drawn balance of tonal dynamics and color in conjunction with a spirited rendition. The vocal solo quartet consisted of Judith Raskin, soprano; Mona Paulee, mezzo-soprano; David Lloyd, tenor; and Mac Morgan, bass-baritone. Miss Raskin's clear, fresh, and flexible soprano voice was heard to distinct advantage in the Haydn Mass, while Miss Paulee's rich mezzo-soprano and artistic assets were effectively projected in the solo and duet portions of the Stravinsky work. Mr. Lloyd and Mr. Morgan contributed valiantly to the evening's success. Instrumental soloists were Harry Glickman, concertmaster; Harvey Shapiro, cello; Julius Baker, flute; Harry Moskovitz, flute; Benjamin Storch, oboe; Jerome Roth, English horn; Vernon de Tar, organist. L. C.

Benefit Concert (d'Artega conducting), May 26, E—A concert for the benefit of the French University of New York was given by 60 members of the N. Y. Philharmonic-Symphony under the direction of d'Artega. The presentation was characterized by an enormous variety in programming and great length. The Grieg Piano Concerto was played by Eunice Eaton, and the Mendelssohn Violin Concerto by Myron Kartman. These performances were of a rather pedestrian nature, capable but not outstanding. Mr. Kartman's lack of secure intonation detracted from his playing. Rebecca Harkness' "Safari" (African Impressions) received its premiere performance. This programmatic work, both colorful and imaginative, could well be adopted for film music. Compositions by Chabrier, Debussy, Pregel, and d'Artega completed the lengthy program. G. W.

"Safari" . . . proved to be a work of pseudo-exotic tone color, somewhat Delius-like in flavor and well peppered with musical cliches.
J. B., N. Y. TIMES

["Safari"] *. . . shows skill and color in its scoring . . . often conveys the atmospheres suggested by its subject, but the musical ideas and their treatment often seemed rather reminiscent and conventional.*
F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

The Saturday Consort, May 1, A—The Saturday Consort of Pittsburgh, Pa., is a group of six players who specialize in Renaissance and Baroque music. They began their recital informally, and it turned out to be like a happy musical get-together in someone's sitting-room. Colin Sterne performed a Couperin solo-recorder "Concert" with professional facility and neat, tasteful embellishments, but his lute playing was less illustrious. Two things interfered with Homer Wickline's excellent keyboard playing: first, the lid of the spinet directed its sounds away from the audience; second, this instrument did not blend well with the others and its tones were obscured by the extreme noisiness of

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its action. The bright and clear ottavina and the almost flute-like virginal, however, were strikingly beautiful. The most pleasing keyboard pieces called for a second player, Roberta Stone; these were a "Fancy for Two to Play" by Tomkins and a four-hand virginal piece by Farnaby.

Tenor Conrad Seaman, also a recorder-player, seemed beyond his abilities in two Monteverdi works and did not find himself until he sang some 17th-century songs with an intimate, light quality. The group should definitely acquire another string player besides Karl Neumann, who handled the viola da gamba with sensitivity and authority.

Patty Grossman, recorder-player, acquitted herself well in the ensembles. Until it learns greater finesse in programming its music and presenting it (such improvement is well within its capacity), The Saturday Consort will remain a congenial group of capable musicians who educate their listeners in the sound of antique instruments and play interesting music in an engaging if somewhat uninspiring fashion. J. L. B.

They are all sensitive and expert musicians who play with an excellent sense of ensemble, so it was a charming program. R. P., N. Y. TIMES

In matters of sonority, rapport, technique and expressivity the Consort is prodigally talented, and the artistic combination resulted in readings of a gracious quietude and loveliness difficult to imagine.
J. S. H., N. Y. HERALD TRIBUNE

Joseph Cole, tenor, May 1, E—In his Town Hall debut as a tenor (he had given a previous recital as a baritone), Joseph Cole gave indications of a recitalist of promise, although his Town Hall recital was premature. He is a sensitive musician, with a real love of singing and expressively powerful in his various interpretations. It is regrettable that his voice does not as yet respond to the demands he places upon it. The middle and upper registers lack body and have a decidedly breathy quality, it is only in the lower register that he is able to produce a rich and secure sound. Together with an excellent accompanist, William Browning, a first-rate program was offered of songs by Handel, Brahms, Weber, Poulenc, and Vlahopoulos. R. L.

Despite the handicap of faulty singing technique, Mr. Cole's instincts appear to be intelligent and musicianly. J. B., N. Y. TIMES

. . . his best singing gave a commendable account of his basically appealing quality and frequent warmth of tone, and also of considerable power.
F. D. P., N. Y. HERALD TRIBUNE

Dietrich Fischer-Dieskau, baritone, May 2, E—Heralded by broadcasts and recordings which drew a soldout house and an overflow audience on stage, the young, dominating baritone proved everything that press releases promised. His superb poise and musicality, his ability to hold his audience for an hour and a half or more of uninterrupted singing; his interpretative skill in indicating mood and depicting song color, were tremendous assets. "Die Winterreise," with its subtle inflections and straightforward sentiment, escapes many vocalists. But although the complete Schubert cycle, sung without pause save for the accompanist's lifts at individual song conclusions, was an endurance test for listeners and performers, Fischer-Dieskau impressed as one of the most distinguished recitalists of this and several past seasons. The intrinsic timbre of his voice is not the finest to be heard and the almost continual use of mezza-voce limits the dynamics. It might have been wise to observe the customary intermission after "Die Post"; but this is mere quibbling against the fact of an evening of splendid lieder sung by an understanding artist. Gerald Moore at the piano was also a consummate artist, and the whole event had the texture of a well-balanced joint recital with a *sympatica* as unusual as it was delectable. M. C.

Photo: Henry Rapisarda

MRS. ROBT. SCHENCK, *President of the N. Y. Philharmonic Women's Club, presents to Mr. Burden, President of the Friends of the Philharmonic, a check for $500. This is the fourth such check, each of them having been earned by the Club through an annual concert and reception in Carnegie Recital Hall.*

. . . the baritone showed his thorough comprehension of the cycle in his sensitive, knowledgeable interpretations. His singing had genuine lyricism of a sort not often heard.
J. B., N. Y. TIMES

. . . Fischer-Dieskau . . . proved himself unquestionably one of the major German art-song interpreters of our era. J. S. H., N. Y. HERALD TRIBUNE

Composers of Today, Inc., May 3, 10, 17, E—Four years ago, Rosalyn Tureck, herself no mean performer, conceived the idea of gathering together contemporary composers, and forming a non-profit-making society devoted to the performance of their works. The idea struck fire and every year a good-sized audience listens to the works Miss Tureck and her advisers have chosen for presentation. The atmosphere of these concerts is informal. They constitute an interchange

of a musical experience between the composer, the artists who perform the works, and an interested public. The first of three concerts brought performances of works by Julia Perry, Arthur Berger, Arnold Schoenberg, George Rochberg, Norman Dello Joio, and Wallingford Riegger, with Robert Price, tenor, Ronald Kutic, trumpet, Eric Simon, clarinet, Rose Bampton, soprano, and the duo-pianists Appleton and Field doing the honors.

The well-built, honest, and almost conservative String Quartet (Op. 26, No. 5) by Robert Kurka opened the concert on May 10, played by Boris Schwarz, Robert Kurke, violin, Carl Eberl, viola and Alexander Kouguell, cello. Russell Sherman played Eight Inventions for piano solo by Eric Itor Kahn, rather anemic 12-tone pieces, representatives of the modernity of yesteryear (1937). Jan Meyerowitz' Two Songs for soprano, clarinet, and piano and three songs for soprano with piano accompaniment were performed by Marguerite Meyerowitz with the composer at the piano and Eric Simon, clarinet. Strangely enough, the composer, whose gift of melodic invention and sense for vocal writing has been proven successfully on many occasions, in these works does not reach his usual inspirational heights. But the compositions afforded an opportunity to meet a fine musical singer in Marguerite Meyerowitz. Compositions by Henry Cowell—four piano pieces, his Hymn and Fuguing Tune No. 2 for string orchestra, and the first movement of the 11th Symphony —closed the program. H. W. L.

ACADEMY OF MUSIC, BROOKLYN

May 3 will remain a red-letter date in the music annals of Brooklyn. It is the date when the newly organized Brooklyn Philharmonia made its debut, commencing with a Beethoven Festival of three concerts. Civic pride, long since desiring to make the big three million borough of Brooklyn independent also in musical respects from Manhattan, and the insistent spade work of Siegfried Landau, conductor of the orchestra, and his helpers collected the financial assets which guarantee the initial efforts and make possible a campaign for a regular subscription series starting next fall. The Mayor of New York, The Hon. Robert Wagner, appeared at the first concert to bestow an official blessing on the new enterprise. A large audience was on hand to greet the youngest orchestral ensemble in the Metropolitan area.

The orchestra consists of good players, many of them favorably known from their activities with other groups, and they played with fervor and devotion. The conductor for the time being will have to forego personal vanity and, first of all, will have to create a unified ensemble balanced in all sections. The ambitious bill of the opening concert—Symphonies No. 2 and 5, the "Egmont" Overture, and the "Emperor" Concerto—with the admirable Jacob Lateiner as soloist—gave promise that with the right spirit behind it, Brooklyn might have a worthwhile orchestral unit. The warm applause of the audience gave expression to the hope that these promises will be fulfilled. H. W. L.

It was clear from the outset that both Mr. Landau and his musicians knew their business. They played with considerable precision and a great deal of gusto. . . . Perhaps the most exciting performance of the evening was that of the "Emperor" Concerto, thanks to the authority and maturity of Jacob Lateiner's work as soloist.
H. T., N. Y. TIMES

The performance was of a strictly professional standard, and generally well unified and balanced. . . . Vitality and enthusiasm also marked Mr. Lateiner's playing of the concerto, which he set forth with deftness and understanding.
F. D. P., N. Y. HERALD TRIBUNE

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Fromm Foundation Concert, May 7, E—Since the role of Maecenas has been taken over in our country at this day and age by private organizations, the part played by institutions like the Fromm Foundation of Chicago can not be overrated. Three of the 1954 prize winners were given a hearing under most favorable circumstances and their works proved worthy of the distinction they received. Participants in the concert were the excellent Leontyne Price, soprano, who sang Wilhelm Killmayer's "Lorca Romanzen," accompanied at the piano by John La Montaine; Alfred Howard, Roland Kohloff, Gilbert Breines, percussion; and the New Music Quartet (Messrs. Erle and Raimondi, violins; Tranpler, viola; and Soyer, cello). All performances were beyond reproach and an integral part of the success

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achieved by the works, especially the Killmayer cycle, which was sung by Miss Price with understanding and technical adroitness. Mr. Killmayer, a German and a student of Carl Orff, achieves surprising technical effects and, indeed, has a real compositorial talent. The audience received this novelty with great warmth and appreciation. The two Quartets—one by the Turkish composer Ilhan Usmanbas, the other by the American Jerome Rosen—have in common the dexterity of their composers. What they lack is melodic sweep and warmth—telling examples of the intellectualism and efficiency which stamps so much contemporary music. The harmonic idiom is dissonant but, as such, more a goal in itself than a means to an end. Calculation is more prevalent than inspiration. As cool and detached as the compositions was the reception of them by the audience. H. W. L.

The audience received the "Romanzen" with enthusiasm, in contrast to the merely polite attention it showed elsewhere. H. C. S., N. Y. TIMES

In all instances the music exhibited intelligent planning, as well as good workmanship.
R. B., N. Y. HERALD TRIBUNE

HUNTER COLLEGE

UNISOMI, an organization which aspires to achieve world peace through music, has set itself the goal of founding an orchestra recruited from all member nations of the U.N. Proceeds of the first concert on May 15 were earmarked for this purpose, but, unfortunately, the evening was poorly attended. Those who were there, however, were treated to a program of excellent music and music making. Participating artists were Rose Bampton, soprano, Ruggiero Ricci, violinist, both assisted at the piano by Arpad Sandor, and Salvatore Mario de Stefano, harpist. There were speeches by Mrs. Stering F. Boos, chairman of UNISOMI, H. E. Ambassador Felixberto M. Serrano, Philippine representative to the UN, and Mrs. Anna Arnold Hedgeman, assistant to Mayor Robert F. Wagner of the City of New York.

The musical offerings were of equal excellence, with Mme. Bampton singing songs by Schumann, Marx, Strauss, Debussy, Carpenter, Tom Scott, and La Forge with beautiful voice and musicianship; Mr. Ricci proving again a leading representative of his instrument; and Mr. De Stefano eliciting wondrous sounds from his harp. It is to be hoped the worthy organization will succeed in its noble aim, of which this artistic offering was a telling expression. H. W. L.

OTHER CONCERTS

Karol Rathaus Memorial Concert, April 30 (CRH), E—A concert of works by the lamented Karol Rathaus was presented by the Queens College of the City of New York in commemoration of the former head of the composition department of this school. Frances Magnes (violin), Sol Berkovitz, David Garvey, Edward Steuerman (piano), Harry Glantz (trumpet), Alexander Gouguell (cello), Fritz Stiedry (conductor), the Claremont String Quartet, the Queens College Choir (John Castellini, director), and the Queens College Instrumental Ensemble participated in a program which presented works of Karol Rathaus dating from 1930 to 1954, the year of his untimely death. Thus, the entire span of his artistic life was revived for the listener in performances which had the earmark of authenticity and deep devotion to the composer. H. W. L.

Photo: Henry Rapisarda

DR. ARVED KURTZ (*left*), *director of the N. Y. College of Music, presents the College's honorary degree of Doctor of Music to* DIMITRI MITROPOULOS, *musical director of the N. Y. Philharmonic-Symphony, in recognition of his services to contemporary music.*

John Harms Chorus; Cesare Siepi, guest artist (TH), A—One of the most versatile and vocally balanced ensembles around, the John Harms Chorus can always be counted on for a melodious, educational, and entertaining program. With an array of soloists, headed by Metropolitan opera star Cesare Siepi, and with Mr. Harms directing, the program ranged from the "Laudate Dominum" of Efrem Zimbalist, Jr., to Mozart, Verdi, and Moussorgsky. High points for this listener were the "Don Carlo" bass aria sung by Siepi; the "Dies Irae" portion of the Verdi Requiem, with a quartet of vocalists; and the Coronation Scene from "Boris Godounov," again with Siepi as soloist, and a thrilling delivery of the music by the chorus.

Two clear-voiced, excellently schooled sopranos, Helen Dinzik and Mary Joan Fiscella, were heard to advantage; the first in the Verdi quartet, and the second in the delightful "Dove Sono" aria from "Marriage of Figaro." Ursula Krulls, contralto, sang vibrantly in the Requiem; John Campbell, tenor, with Herman Botterman, baritone, carried through their assignments with good poise and style. Milton Kaye was at the piano, and Harriet Dearden coped valiantly with the electronic organ used in place of orchestra. M. C.

Joint College Concert, May 6 (TH), E—The Marymount College Glee Club (Hugh Ross conducting) joined with the Holy Cross College Glee Club (Frederick Mirlani, conductor) in a concert both interesting and varied, including works by Beethoven, Baldwin, Vittoria, Wieniawski, Contractus, Sarate, Arcadelt, and Vaughan-Williams. Assisting soloists were Catherine Frantzis, contralto, and Stephen Hero, violinist, with Robert Henry at the piano and George Volkel at the organ. In his violin solo group, Mr. Hero displayed an excellent technique and a remarkable beauty of tone. Vaughan-Williams' "Magnificat" highlighted the evening's choral offerings, with all the assisting artists participating effectively. The singing of the two choral bodies in their various numbers was generally well balanced and, although at times lacking the ultimate in dynamic proportions, was notable for tonal warmth and fluent delineation. L. C.

Camilla Williams, soprano, and Todd **Duncan,** baritone, were heard in joint recital at City College, May 22. The splendid program attracted an SRO audience in the Great Hall, and the two artists were greeted with heartwarming applause. Miss Williams offered songs by Respighi, Malipiero, Celius Dougherty, "Casta Diva" from Bellini's "Norma" and Dessaline's aria from Clarence Cameron White's "Ouanga." A fine lieder group of Brahms and Schubert and beautifully dictioned English songs by Taylor, Quilter, and Warlock were the contributions of Mr. Duncan. Operatic duets from "Don Giovanni," "The Magic Flute," "Pagliacci," and "Porgy and Bess," and Spirituals added zest to the song list. At the piano for Miss Williams was David Garvey; George Malloy was the accompanist for Mr. Duncan. The occasion was the first annual benefit for the Church of the Master in uptown New York. M. C.

Margaret Scott, soprano, June 2 (CRH), E—In Carnegie Recital Hall, Margaret Scott, soprano, appeared in a recital of charm and excellent taste, presenting a well-chosen program consisting of classic airs by Rameau, Bassani, Purcell, and Bach, six Erich Wolff lieder, four Poulenc songs, and a concluding group by American composers including John Duke, Celius Dougherty, Amy Worth, and Julia Smith.

The soprano revealed a voice of pleasing quality and considerable warmth, especially through the medium range. The over-all scope and volume were somewhat limited, and although the singer employed her vocal resources skillfully and with commendable tonal uniformity, frequently one wished for more intensity of climactic moments. Her interpretative approach was at all times stylistically expressive and artistic.

While the difficult Wolff lieder group made occasional heavy demands upon the singer's reserves, the four French songs of Poulenc were projected with praiseworthy musical sensitivity and textual clarity. In the American group the soprano's simple and sympathetic delineation of the attractive new Amy Worth song, "Sheep That Go Over the Hill," made for a delightful presentation. Stanton Carter was at the piano. L. C.

Composers Group of New York City (CH), June 3, E—In celebration of its 10th anniversary, the composers group concert was comprised of six works chosen from 10 seasons of concerts. Amazingly enough, the works presented seemed of a highly romantic nature. This reviewer felt that a "Song Cycle for Mezzo-Soprano" by Judith Dvorkin was the best work of the evening. These songs varied from a humorous to a highly lyrical style. Madelyn Vose ably performed the group. "Six Songs for Baritone" by Robert Fairfax Birch, which also had a nice lyricism, would perhaps have been more effective if sung by someone other than the composer, whose voice shows strain in the upper register. The most contemporary in sound and perhaps the most imaginative was a string quartet by Irwin Swack. The performance by the Kohon String Quartet was hardly adequate. Eldin Burton's romantic Quintet for Piano & String Quartet is well written but not particularly imaginative. The composer joined the Kohon String Quartet in an able performance. The program included a Suite for Piano by Forrest Goodenough and a Sonata for Viola and Piano by William T. Ames. G. W.

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month of July at The Riverside Church, should add interest for visitors to the New York Summer Festival events. Residents already are aware of the beauty of the Church and the magnificence of the new grand organ. The concerts are scheduled for July 7, 14, 21, and 28 at 7 P.M., and organists to be heard are listed in the order of appearance: Virgil Fox, Donald McDonald, Claire Coci, and John Huston.

"Met" To Undertake New Recording Project

The Metropolitan Opera has just announced a new recording project to be undertaken under its supervision in cooperation with The Book-of-the-Month Club. "The Metropolitan Opera Record Club" is to be formed as a subscription organization under the management of the Book-of-the-Month Club, which will control the distribution of the records.

"At the start," said Rudolf Bing, general manager of the Metropolitan, "we will concentrate on making recordings from our current repertoire. Six different operas, either partial or complete as seems desirable, will be available for distribution to subscribers beginning in the spring of 1956."

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Columbia University Plans $6,000,000 "Arts Center"

Columbia University has announced plans to erect on the school's New York City campus a $6,000,000 center in which activities of all major groups in the arts will flourish. The ten-story structure, housing such schools and departments as Music, Architecture, Painting and Sculpture, Archaeology, and the Communication Arts will be built on Morningside Heights.

THE ARTIST AND "THE KING"
(*Continued from page* 7)

The invitation of an American manager brought the young artist to the Western Hemisphere for a transcontinental tour. Here he courted and married Joyce Borden, who at the time was studying music vocationally, and the two began a joyous adventure, set to music, that carried them on perennial world tours, to far-flung concert halls in Singapore, Dalmatia, Greece (where old Johann S. Bach was a "popular" composer); to Bali, "the last earthly Paradise—pearls and girls!" sighed Balokovic while his charming wife laughed. They then purchased a solidly built schooner-type yacht ("It would sink an iceberg," commented Amundsen) and sailed to Australia (where the Governor-General offered an official welcome, and the concerts were SRO). "You should have seen Zlatko on that trip," related Joyce, "strapped to a chair that was welded to the floor, practicing like mad while the schooner rolled or spun terrifyingly on its side. He worked with ordinary violins," Mme. Balokovic continued. "The priceless violins were packed in cartons, which were placed in boxes, with the buffer space filled with tea leaves, and soldered up airtight. After going through the tropics and making a safe landing, the violins were unpacked and—can you believe it?—they were still in tune!"

They wove a travel pattern across America while Balokovic appeared as guest artist with all the major symphonies under illustrious conductors, and were guests of the Royal Family of Sweden when the violinist played in Stockholm. They discovered and restored the ancient Chateau d'Eze in a pre-Phoenician village on the crest of a 450-meter hill between Nice and Monte Carlo. "It took three years to assemble the land from the 114 owners," said Balokovic, "And then we had the almost impossible job of getting running water up into that eagle's nest!" The villa (really a castle) is adorned with small Arabian columns of marble, and the furniture is massive oak in Croatian style with a pleasant mixture of Louis XIII, rare and fine in line. Among their guests were Paderewski, Masaryk, Kreisler —indeed, the eminents of all circles.

"Back home," which is Camden, Maine, and sometimes New York City, the Balokovics catch a breath between concerts. Among the many honors that have come to Zlatko Balokovic, he prizes especially a citation signed by Charles Taft in recognition of his admirable personal efforts in the promotion of better relations between Yugoslavia and the United States, of which he is now a citizen. "I love both countries," Balokovic said, simply, "and have tried with my concerts and talks to encourage mutual understanding."

TANGLEWOOD TALE
(*Continued from page* 5)

the establishment of the Berkshire Music Center, with a six-week term principally for advanced performers. In 1941 festival attendance climbed to 95,000 and a theater-concert hall with a chamber music hall, also Saarinen-designed, were added.

Wartime conditions forced the abandonment of the festival in 1942, but Koussevitzky continued the Center with funds contributed largely from his own resources. The following summer Koussevitzky resumed the festival with a small chamber orchestra playing Mozart, and in 1945 six chamber-orchestra concerts were devoted to Bach and Mozart, thus beginning a tradition which continues to the present, although other composers are now regularly included.

The following year saw a resumption of the full-scale festival, with the Bach-Mozart concerts preceding the nine-concert series. Koussevitzky completed his 25-year tenure with the Boston Symphony in 1949, but he remained as director of the Center and conducted much of the next year's festival.

With the passing of Koussevitzky, Charles Munch assumed conducting duties at Tanglewood. Last summer the attendance figure reached 118,000 in a six-week festival with a chamber concert, chamber orchestra concert, and two full symphony concerts each week.

The pattern of Tanglewood is a gradually shifting one. This summer the six-week Wednesday-Friday-Saturday-Sunday sequence remains the same. But the full symphony orchestra will be heard three times weekly for the final four weeks, from July 22 to August 14. Six Bach-Mozart concerts will be presented the first two weeks, starting July 8. Opening event each week will be a Wednesday evening concert devoted to Beethoven's chamber music. The accent this year, as a matter of fact, is on Beethoven; all nine symphonies and many other works have been scheduled. For complete information write: Tanglewood, Lenox, Mass.

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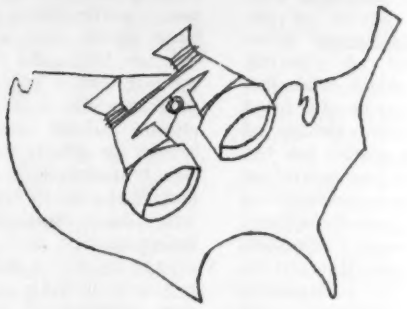

THE NATIONAL SCENE

10th Annual Meeting of American Symphony Orchestra League

The tenth annual American Symphony Orchestra League convention met in Evansville, Indiana, with the Evansville Philharmonic acting as host. The meetings were held in the ballroom of the beautiful McCurdy Hotel overlooking the Ohio River. The largest registration in the ten years of league conventions was tabulated, with a total of 375 registrants.

Preceding the actual assembling of the League proper a course in Symphony Orchestra Management was presented on June 11-18, with Mrs. Helen Thompson, Executive Secretary of the League, serving as the Course Supervisor, and ably assisted by a teaching staff including Ralph Black, Manager of the National Symphony, Washington, D. C.; John Edwards, Manager of the Pittsburgh Symphony; Harold Kendrick, Manager of the New Haven Symphony; Henry Peltier, Manager of the Dallas, Texas Symphony; Alan Watrous, Manager of the Wichitta, Kansas Symphony; and Leslie White, Manager of the Atlanta, Georgia Symphony. The course was intensive and provocative, embracing every facet of orchestral management, ranging from the basic philosophies of orchestral development, through the various units of orchestral organization, including the ways and means of establishing and developing an orchestra. Sessions were given over quite profitably to discussions of managerial relationship to the community, the conductor, the orchestra, the executive board, and women's associations. Questions of finance, public relations, promotion and publicity, together with educational concepts and the actual mechanics of orchestra operation were included in the course.

The convention proper opened on June 16, with greetings from Alan Watrous, president of the league, Bernard Rue, President of the Evansville Philharmonic, and Milton O'Daniels, President of the Evansville Chamber of Commerce. The opening convention speaker was John C. Haskins, Program Specialist of the Pan-American Union, Washington, D. C., who spoke on "Music of the Americas." He said in part, 'In the world of music of the Americas, the poles are represented by New York and Buenos Aires. More than geographical distance separates them. An Inter-American Council would narrow the distance greatly through an energetic interchange of music and musicians. From depositaries set up in strategic cities, from Montreal to Valparaiso, scores and parts of contemporary works could be issued for performance on a regular basis. A conductor from Lima might exchange several concerts during a regular season with a conductor from a city in the United States on a *quid pro quo* basis. A composer writing in Seattle might have some assurance of reaching an audience in Rio de Janeiro, and an audience in Chicago might have an opportunity of hearing the work of a composer from Buenos Aires. Music of the Americas is the sonorous and eloquent voice not of two continents, but of one hemisphere; it is a young voice, a vital one, and it asks to be heard."

Running concurrently were workshops for conductors and musicians, under the chairmanship of Dr. Erno Daniel, conductor of the Wichita Falls, Texas Symphony; Women's Association workshops under the chairmanship of Mrs. Henry Denecke of Cedar Rapids, Iowa; and the third annual musicians workshop, conducted by outstanding sectional instructors from various orchestras throughout the country. The musicians workshop was made possible through the help of a grant made to the League by the Humanities Division of the Rockefeller Foundation. One hundred forty-five musicians from orchestras all over the nation attended these sessions of the convention.

Workshops for managers and board members embraced the questions of tax legislation, union regulations and relationships, budget consultations, maintenance fund campaigns, and the formation of youth orchestras and youth concerts as a part of educational policies.

Arts councils and their relationships to music and other phases of the cultural organization of the American community was the topic of one of the general sessions, with Kenneth A. Brown, arts council survey director of the League, as principal speaker. Heard in the same session were Miss

Fifty-seven harpists from all over the U.S. participated in the three-day Oberlin Harp Festival on May 5, sponsored by the Oberlin College Conservatory of Music. Carlos Salzedo, distinguished harpist and composer, was guest artist and conductor. Rehearsals and conferences were officiated by Mr. Salzedo during the three days preceding the concert.

Ina Bacon, National Arts Consultant for the Association of Junior Leagues of America, and Stuart G. Cutler, director of the United Arts Fund of Cincinnati. At the Saturday morning general session Theodore A. Seder, Curator of the Fleisher Music Collection of the Free Library of Philadelphia spoke, and the annual report of Mrs. Helen Thompson, executive Secretary-Treasurer of the League, was given. She pointed out the almost phenomenal growth of the League during the past four years, and challenged the members to fulfill in every respect their duties to their respective communities and the nation.

MRS. EARL L. WALDROP, *Assistant Manager of the Wichita (Kan.) Symphony Orchestra, is shown with Arthur Judson, Manager of the N. Y. Philharmonic-Symphony and distinguished banquet speaker at the 10th Annual Meeting of the American Symphony Orchestra League in Evansville, Ind.*

Reports of standing committees were given at the League's Annual Business meeting on Friday afternoon. The Sites Committee announced that the convention had voted by ballot to hold next year's convention at the Sheraton-Biltmore Hotel in Providence, Rhode Island. New board members were nominated and elected, and from the some 25 board members, the new officers for this year were chosen. They are President, John Edwards, Pittsburgh, Pennsylvania; Vice-President of League Activities, Ralph Black, Washington, D. C.; Vice-President of Finance, Mrs. Fred Lazarus III of Cincinnati, Ohio; Vice-President for Conventions, Leslie White, Atlanta, Georgia; Vice-President of Publicity, C. M. Carroll, Toledo, Ohio; Vice-President of Publications, George Irwin, Quincy, Illinois; Vice-President for Membership Services, Brig. M. M. Dillon of London, Ontario, Canada.

The convention was entertained by the Evansville Philharmonic on Thursday evening at the beautiful Evansville Country Club. A Water Ballet was presented and was followed by a dance on the terrace. On Friday evening a buffet dinner honoring the musicians was held at the Memorial Coliseum, followed by a Musicians Workshop Rehearsal, conducted by Minas Christian, conductor of the Evansville Philharmonic, and Guy Taylor, conductor of the Nashville Symphony. The convention was concluded at the annual banquet, served in the ballroom of the McCurdy Hotel. Harold Scott, Conductor of the San Gabriel Valley California Symphony was toastmaster. A glowing tribute was paid to Alan Watrous, retiring president of the League, and a token of appreciation was presented to him for his untiring efforts for the four years in which he has served as president. Arthur Judson, manager of the New York Philharmonic-Symphony Orchestra, was the banquet speaker, and evoked much serious thought by his address on "Music in a Changing World." He felt certain that the League would continue to be one of the most important forces for music in America.

CLARACY L. M. WALDROP

Brandeis Festival Of the Creative Arts

WALTHAM, MASS.

For the third time in four years the enterprising Brandeis University sponsored a Festival of the Creative Arts on its campus.

Music came into its own with a Festival Orchestral Concert on June 9, and an evening of Festival Opera and Ballet on June 11. The concert, which was conducted by Izler Solomon and, in his own works, by Darius Milhaud, employed the Festival Orchestra, consisting mainly of players of the Boston Symphony. It opened with the English composer Michael Tippett's Divertimento "Sellinger's Round." The work shows a close relationship to such English composers as Gibbons, Purcell, Arne, and Sullivan. Unfortunately, the work loses interest as it proceeds, and this in spite of the excellent and imaginative performance it received from Izler Solomon and his fine orchestra. Solomon also conducted Mozart's "Haffner" Serenade, with the musicianly George Zazofsky as violin soloist; Arthur Berger's Serenade Concertante, (1951) a well-written and easy-to-listen-to composition which stylistically sounds like Copland paying a visit to Stravinsky, or *vice versa;* and Paul Hindemith's Concerto for Woodwinds, Harp, and Orchestra (1949), which the composer wrote as a silver wedding present for his wife, and which in the last movement quotes wittily Mendelssohn's famous "Wedding March" from the "Midsummer Night's Dream" music. The highlight of the program was Darius Milhaud's appearance as conductor in a performance of his elegant Concerto for Percussion and Small Orchestra (1941), with the virtuoso Everett Firth as percussion soloist; and the deeply felt Cantate "Nuptiale" dedicated by the composer to his parents on the occasion of their golden anniversary. Adele Addison, soprano, sang four excerpts from the "Song of Songs" with convincing emotional depth, reflecting in her interpretation the inherent warmth which distinguishes this outstanding work.

Despite inclement weather, the crowning event of the festival, the opera and ballet evening, came off with a bang. Two works by Milhaud were performed — his one-act (one-hour opera *Medea* (libretto by Madeleine Milhaud, English translation by Barricelli) received its first U. S. performance, followed by the ballet chanté *Salade* (music by Milhaud, libretto by Albert Flament in the English translation of Jacques L. Monod and Bethany Beardslee). Both works were masterfully conducted by Izler Solomon. The opera was imaginatively staged by Elliot Silverstein in the impressive setting and with costumes and lighting of Ariel Ballif. Choral director was Alfred Nash Patterson, with the Chorus Pro Musica of Boston and members of the Brandeis University Chorus taking part. Milhaud's *Medea,* a musical version of the ancient Greek legend, is very French, of elemental forcefulness, yet structurally and architecturally perfectly balanced. The savageness of the action is tamed by perfect stylization. Phyllis Curtin in the title role sang with powerful impact, Laurel Hurley as Creusa projected the Zerbinetta-like coloratura of her part with apparent ease and musicality. Donald Gramm as Creon was vocally and histrionically impressive, as was John McCollum as Jason. In the smaller part of the Nurse, Eunice Alberts proved again her fine musicianship and vocal finesse.

PHYLLIS CURTIN *as Medea and* DONALD GRAMM *as Creon in a scene from Milhaud's opera* Medea, *which received its American premiere on June* 11 *at the Festival of the Creative Arts at Brandeis University.*

The ballet chanté *Salade* is a story of two pairs of lovers who conquer the difficulties put in their way by their elders and are finally united. The characters are those of the Comedia del' arte. While dancers mime the action, soloists and chorus tell the tale. John Clegg, Donald Gramm, Phyllis Curtin, Robert Mesrobian, Laurel Hurley Ramon Gilbert, and John McCollum were the singers; William Milie, Peter di Falco, Ritta Aleckne, Ernesto Gonzalez, Job Sanders, Beatrice Tompkins, Edward Greene, Leon Danielian, the dancers. Myra Kinch inventively choreographed the ballet, which was set against the charming scenery of Ariel Ballif, framed on either side by stage boxes for the soloists and chorus.

The audience gave the performers and composer, who was present, a rousing ovation. H. W. L.

48th Bach Festival In Bethlehem

One of the oldest continuously active choirs in this country, The Bach Choir, founded in 1898 by Dr. Fred Wolle, offered again for its annual Festival some of the finest of Bach's great choral works, including the seldom-heard Christmas Oratorio and a superlative delivery of the Mass in B Minor.

Under the baton of Dr. Ifor Jones, two parallel series were given: the first, completely subscribed, on May 19, 20, and 21; the second, for which a few tickets were available to non-subscribers, on May 27-28.

The opening Thursday night "Rehearsal" has become an annual event, a part of the Festival itself. Programmed were Cantata No. 80 ("Ein' feste Burg ist unser Gott"), for solo bass, oboes, strings, and continuo, a melodious work of praise for deliverance from sorrow, pain, and danger, ending with a soaring prayer for freedom from human weariness. The last of the three cantatas, "Wer nur den lieben Gott lässt walten" is written for four solo voices, chorus, strings, oboes, cembalo, and organ (its seven movements are based on the chorale form). Excerpts from the B Minor Mass concluded the program.

The two sessions on Friday, May 20, were devoted to the Christmas Oratorio, a work scored for the typical Bach Festival orchestra and built upon six distinctive cantatas. Starting with the "Christians Be Joyful," the narrative picks up the story at the time of the Augustinian decree that all peoples must be registered, each in his native town or village. The miraculous birth is depicted in luminous aria and canticle; there is a beautifully textured Pastoral Symphony for the instrumentalists, plus one of the finest of the chorales, "Break forth, O beauteous heavenly light." The Bethlehem tale continues with the visits of the Shepherds, the worship by the Wise Men, the terrors and machinations of Herod, and ends with the departure of the Kings and the salvation promise, all fluently described in song by soloists and chorus.

Saturday morning at the very splendid Cathedral Church of the Nativity, Vernon deTar, festival organist, was heard in a Bach program which was comprised of the Four Chorale Preludes (melodies employed in the Christmas Oratorio); Passacaglia and Fugue in C Minor; Sonata III, in D Minor; the A Minor Prelude and Fugue; and a Chorale group ("In Dulci Jubilo," "Das Alte Jahr Vergangen Ist," "In Dir Ist Freude").

On Saturday came the great Mass, superbly performed as expected by this group which, despite the hazards and inevitable changes over half a century, has become the recognized "first" in Bachian eminence.

Over the ten years of this reporter's scrutiny of the Festival there have been alterations in performance, some for the better, a few bringing a nostalgic regret for other days. Ifor Jones' precise yet elastic beat was at times slower, the tensions and phrasing more stretched, and the dynamics not so climactic as on other occasions. The top sopranos seemed younger and the voice timbre of this section less meaty and not so strong in projection, but compensating by an ethereal sostenuto in the pianissimo passages. There was little perceptible change in the balance of the ensemble work, which was uniformly splendid. Laurels also should go to the solo instrumentalists, led by concertmaster Werner Lywen. The excellent quartet of singers included Phyllis Curtin, who used her luminous, flexible soprano with clarity, accuracy, and superior taste; Eunice Alberts, rich voiced and interpretatively gifted; John McCollum, who proved himself one of the outstanding tenors in this exacting field of recitative and difficult aria; and Kenneth Smith, whose virile bass voice of naturally resonant quality was an asset throughout the Festival. Audience and spectators were, as always, enthralled by the magnificence of the music and the excellence of the performance. M. C.

CHICAGO

■ The Lyric Theatre has been making news of particular interest on several counts recently: Mayor Daley declared the week of June 10 Opera Week, taking official notice of Chicago's resident opera company's opening of a drive to raise $300,000; Alicia Markova and Oleg Briansky have been engaged for the coming season; and Puccini's one-act thriller, *The Clock*, has been added to the repertoire, to be given with Ruth Page's *The Merry Widow* (with Markova and Briansky).

Less felicitous is news of the withdrawal of *Salome* (with Inge Borkh) from next season's repertoire, due to Fritz Reiner's refusal to waive the exclusivity clause in a contract with Miss Borkh (to sing the final scene from *Salome* with the Chicago Symphony) which would allow her to make both appearances within thirty days.

■ The Collegiate Sinfonietta (Dieter Kober, conductor) presented an interesting program in Fullerton Hall recently, which featured an American premiere of Haydn's Concerto for Piano and Chamber Orchestra in G Major, No. 2, played by the excellent young pianist Jack Hanson. Other works programmed were Handel's Concerto Grosso in A Minor (Op. 6, No. 4), a Pergolesi Concertino, and Vivaldi's Concerto for Oboe and Strings (D Minor, No. 9), with soloist Ray Still.

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■ The Metropolitan Opera's Association's four-day visit to the Civic Opera House at the close of their tour season had a gala opening with a performance of Giordano's *Andrea Chenier,* as a highly successful benefit for The Chicago Educational Television Association's WTTW ("Window To The World"), Channel 11. The principal protagonists of Giordano's opera, with the exception of Leonard Warren, who was a capital Gerard, were finer vocally than otherwise. Richard Tucker, in the title role, was vocally splendid, likewise his *vis à vis,* Zinka Milanov, as Maddelena. Of the supporting cast, Sandra Warfield was outstanding in her moving portrayal of Madelon. Fausto Cleva directed a smooth, if not thrilling performance.

Financial returns from the six operas given totaled more than $125,000, and Harry Zelzer signed with Mr. Bing for a return visit next May with, we hope, a more alluring repertoire and a larger roster of top-flight stars.

■ Six additional awards for outstanding musical talent were given following a benefit performance of Mozart's *Cosi fan Tutte,* which the Musicians Club of Women presented at Fullerton Hall recently. Five prizes of $100 each were awarded to Alice Riley and Jean Diamond, sopranos; Elva Barabash and Helen Kettner, pianists, and June Blume, flutist. These prizes, from the Farwell Award Fund, were in addition to the three Farwell awards of $350 each previously announced. Another award of $350 from the Extension Fund to Norma Williams, soprano, brought the total amount given to worthy and talented students this season to $1900, an achievement of which the Musicians Club of Women (Chicago's oldest musical organization) is justly proud.

■ Mozart's *Cosi fan Tutte,* directed by Lola Fletcher, whose artist pupils composed the cast, was given a highly creditable performance both vocally and stagewise. Miles Nekolny, baritone, and Edward Rodriguez, tenor, were outstanding vocally, and Eileen Deneen turned in a near-professional performance of her role as Despina. Jean Senk, Rosemary Anoe, and William Zuse, displayed talent and admirable training in their portrayals of Fiordiligi, Dorabella, and Don Alphonso, respectively.

■ The Society of American Musicians gathered at the Cordon Club recently to honor the officers and directors for the coming season. Ada Honderick, president, and Thomas McBurney, vice-president, were re-elected, and three new directors were appointed. Highlighting the evening, was a program of piano music by Rudolph Reuter, long a valuable member of the Society, as president, director of contests, and founder of the Young Artist contests. His groups included Busoni's second Sonatina, and works by Prokofieff and Brahms, some of them rarely heard.

■ The progressive and enterprising Chicago Artists Association presented a highly entertaining program in lighter vein recently. In a clever production called "Soirée Opera Intime" — From Mozart to Gershwin — Don Giovanni serenaded Mimi (to the Chagrin of Rudolfo), and Elizabeth, daughter of Landgraf, greeted Porgy and Bess.

The past season's programs were highlighted by the one which featured exclusively works of Leo Sowerby— Serenade for String Quartette, Chinese Songs, Sonata for Clarinet and Piano, and piano compositions played by Russel Stepan.

■ Recent appearances of Cara Verson, pianist, include recitals for the Musicians Club of Women; the Illinois Music Teachers Association (an illustrated talk on Influences Leading to Modern Music); and The Arts Club of Chicago in a group of modern compositions on the annual program by musician members.

■ Alexander Tcherepnin and his wife, Hsien-Ming Tcherepnin, have been engaged to conduct an advanced seminar at the Music and Arts Institute of San Francisco during the School's summer session, June 27-August 21. A Pre-Session Concert introducing Mr. and Mrs. Tcherepnin and their three sons was given in the College Garden on June 25.

In addition to public lecture-recitals at the Music and Arts Institute during the summer terms, Mr. Tcherepnin will give a lecture at Stanford University on July 12. Other school engagements filled by the noted composer-pianist this past season included lecture-recitals at The College of Idaho, Lewis and Clark College, Col-

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lege of Notre Dame (Belmont, Cal.), and the University of Washington.

■ The 26th annual Chicagoland Music Festival (Philip Maxwell, director) will be held at Soldiers Field Saturday night, August 20. More than 80,000 persons are expected to attend, and 8,000 men, women, and children from 40 states and from Canada will participate. Contests prior to the Festival will be held in Chicago and 14 other cities and towns where preliminary Festivals have been scheduled. DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ For the 23rd time in as many years, the Brass Choir, stationed on the dizzy heights of Baldwin-Wallace Administration Building, rang out its message to the faithful flock assembled once again to worship at the shrine of Bach. This year's festival centered around the great B Minor Mass presented in two sessions on the second of the three-day festival. The wonderful Festival Chorus of 250 voices, the well-equipped orchestra (fortified by sterling musicians from the Cleveland Orchestra), and the exceptionally fine soloists, all contributed to a most moving experience. Under George Poinar's vital leadership, acquired through many years of cooperation with the late Albert Riemenschneider, founder of this now-famous Bach Festival, the great work came to life. Soloists were Lois Marshall, soprano; Lillian Chookasian, contralto; Glenn Schnittke, tenor; and Phillip MacGregor, bass. The same soloists distinguished themselves on the previous day in Cantatas Nos. 12 and 44. Delbert Beswick, harpsichordist, and Farley Hutchins, organist, assisted in these performances, which were conducted by the experienced Cecil Munk. Cantata No. 203 featured the fine baritone voice of Melvin Hakola. Unusually diversified was the program presented by organist Farley Hutchins, who threw the spotlight upon the fabulous Bach family by listing compositions of John Sebastian and his sons: Johann Christoph, Johann Michael, Johann Bernhard, Carl Phillip Emanuel, Wilhelm Friedemann, and Johann Christoph Friedrich.

Mrs. Elroy Kulas again was the angel responsible for the rebuilding and enlarging of the Austin organ which was dedicated to the memory of Albert Riemenschneider on the last day of the Festival by an impressive organ recital by Arthur Poister. The dedication program consisted of the C Minor Passacaglia and Fugue, the Sonata No. 6 in G Major, several chorale preludes, the A Minor Concerto No. 2 (after Vivaldi), and the great Toccata in F Major. Each of the six concerts was preceded by the Brass Choir Chorales conducted by Alan Squire. Another honor is being conferred upon Selma Riemenschneider (Mrs. Albert Riemenschneider) by Baldwin-Wallace College. In appreciation of her devoted service to the cause of the Bach Festivals throughout the years, she was awarded a Doctor of Music degree at this year's commencement exercises.

■ The Bernardi management closed its season on a note of nostalgia. Gigli came to sing his farewell to a throng of admirers who feted the noted tenor loyally and vociferously—as well they might, for the beautiful *mezza voce* was still in evidence though the years have dimmed the lustre of his prime. For the coming season the Bernardi office is announcing an even greater number of attractions, divided into two courses and several single attractions. The great Artur Rubinstein; the New York City Center Opera in three performances to be chosen by subscribers; an entire dance series, including the Ballet Theatre, Jose Greco, Ballets Espagnol, Teresa and Luisillo, as well as the Japanese Azuma Kabuki Dancers, Carmelita Maracci, the Ballet Russe de Monte Carlo in three performances, and the June Taylor Dancers in two performances are only half the story. The Santa Cecilia Choir, the Obernkirchen Children's Choir, the Mozarteum Orchestra of Salzburg comprise the European importations.

■ Western Reserve University offered a festival of contemporary music under the direction of F. Karl Grossman. Participating were the Friends of Music String Quartet and Ensemble, the University Singers and Choir under Russell L. Gee, and the Western Reserve University Orchestra conducted by Dr. Edward G. Evans. Cleveland composers were represented on the first evening, with Herbert Elwell's Quartet in E Minor figuring prominently on the program. Other important items were Dohnanyi's Quintet, compositions by Daniel Gregory Mason, William Schuman, Samuel Barber, Richard Arnell, Walter Piston, and Richard Bergsma. It was a laudable undertaking that should be repeated often. ROSE WIDDER

WASHINGTON

■ Six concerts were given in this year's Festival of American Music at the National Gallery of Art, the twelfth of such festivals. The series presented music by 31 different composers. Several of the pieces were world premieres: a quintet for organ and strings by Donald C. Gilley, a suite for strings by George Frederick McKay, a toccata for piano quartet by Gordon Smith, a string trio by Walter S. Hartley, and a piece called Concert Music III by Herbert E. McMahan. Most of the other music was new to Washington. In this category was the second string trio of Robert Parris, called "Lament for Joseph," which was heard on the opening program, presented by members of the American University Quartet. On this program Margaret Tolson, pianist, collaborated in quintets by Henry Hadley and Robert Evett, as well as the Smith Toccata. Jeanne Behrend, pianist, played pieces by Robert Palmer, Samuel Barber, John Lessard, Aaron Copland, Lukas Foss, Vincent Persichetti, Helen Weiss, Gail Kubik, Douglas Moore, and George Rochberg on the second evening.

Charles Ives' first sonata, performed ably by William Masselos, was a feature of the third program. Two works by Randall Thompson—the "Alleluia" and "The Peaceable Kingdom"—were performed by the choir of St. John's Church, Georgetown, under Westervelt Romaine. Two other Thompson works—the "Last Words of David" and the "Testament of Freedom"—opened and concluded the next program, which was by the glee club and others from the United States Naval Academy. In between were pieces by John Jacob Niles, Leonard Bernstein, Paul Creston, and William Schuman, as well as the Gilley Quintet already mentioned.

Two concerts by the National Gallery Orchestra, under Richard Bales, the Gallery's musical director, climaxed the series. On the first the major work was Robert Ward's Third Symphony. Grant Fletcher's overture to *The Carrion Crow*, Bernard Rogers' "The Silver World," Willson Os-

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borne's "Sarabande in Olden Style," and John Franco's "Concerto Lirico" for violin and chamber orchestra filled out the program, with George Steiner as soloist. The final concert, sponsored by the Music Performance Trust Fund of the American Federation of Musicians, included the McKay and McMahan works, the First Symphony of Ned Rorem, and Seth Bingham's G Minor Organ Concerto.

■ Mr. Bales at a later Gallery concert introduced a sequel to his successful Civil War cantata, "The Confederacy," which was premiered at the gallery some time ago and has become a best-selling recording. The new work, which takes about an hour and a half to perform, is titled "The Republic" and incorporates numerous musical works popular in the Nation's early days.

■ The Metropolitan Opera Company paid a two-night visit at the Capitol Theater. *Traviata* was the opener, with Albanese, Tucker, and Warren as the headliners, and Cleva in the pit. The second night offered *Faust*, with Giuseppe Campora in the title role, Kirsten as Marguerite, Jerome Hines as Mephisto, Robert Merrill as Valentin, and Adler conducting. Mildred Miller, who now lives in nearby Arlington, sang attractively as Siebel. More enterprising repertory would have been welcomed, but those who went seemed to appreciate what they heard.

■ The other major event of the late season was the first appearance here in many years of Walter Gieseking. He played Mozart, Beethoven, Brahms, Mendelssohn, Debussy, and Castelnuovo-Tedesco for a large house, and none present doubted that he is still a master.

JAMES G. DEANE

BOSTON

■ Conferment of the Doctor of Music degree on Charles Munch by Boston University sums up the esteem with which the French conductor is regarded in the Hub. The Boston Symphony leader flew from France for a two-day visit to receive his first honorary degree in this country. His intensive European conducting schedule forced him to return almost immediately to fulfil further engagements before flying back again for the Berkshire Festival.

The indefagitable conductor really works hard, as can be seen by the number of novelties the orchestra introduced to Boston audiences this past season. Out of a total of 85 works performed at the Friday - Saturday subscription series, 19 were "firsts." These included the premieres of Barber's "Prayers of Kierkegaard," and Martinu's "Fantaisies Symphoniques." Heard for the first time in the United States were Honegger's Christmas Cantata, the Peragallo Violin Concerto, and Bernstein's Serenade for Violin, Strings, and Percussion. Some of the "novelties" were long overdue, such as the Bach Suite No. 4 and the Verdi Requiem, but there was much contemporary music, with American composers reasonably well represented both by new works and repeats.

Works which may be considered American ran slightly under ten percent of the total. More important, the native compositions heard were of excellent quality.

For those who think the orchestra plays too much "modern" music, let it be noted that Beethoven led the parade with seven works, closely followed by Bach and Mozart with six each. Tchaikovsky and Wagner came next with five. A particular Munch enthusiasm—Berlioz—was listed with three works, as were Strauss and Stravinsky. Brahms, Debussy, Haydn, Honegger, Moussorgsky, Respighi, Schubert, and Schumann were each twice programmed. The Americans among the remainder with single works were, in addition to those listed above, Dello Joio, Harris, Menotti, Piston, Sessions, and Thompson.

Three days after the season was over, on April 30, the "Pops" started, but this time without Arthur Fiedler at the helm. Boston's musical idol of the masses, recuperating from an operation, was unable to join the orchestra for several weeks.

Meanwhile into the breach stepped Harry Dickson a member of the violin section and a frequent guest conductor with the Pops and other orchestras. Well-liked by his colleagues, Dickson earned the respect of audiences and press for the thorough competence he displayed in a conducting stint which came almost daily for two weeks before he received some relief. With other guests gradually filling in, Fiedler returned for brief appearances at Boston University Night and at a Pension Fund concert before he worked back into something close to his normal schedule.

Considering Fiedler's absence, attendance held up very well. With his return came the normal Pops packed houses. Besides being an enormously skilled musician, he certainly knows how to hold a crowd. Two years ago he delighted an audience by donning a jockey-cap for a number having to do with horses. This year he brought down the house with a coonskin cap for, of course, Davy Crockett!

JULES WOLFFERS

LOS ANGELES

■ In Southern California festivals tend to be short but interesting. Those heard in May and June are good examples. The ninth annual Los Angeles Music Festival had only one concert led by its perennial music director, film composer - conductor Franz Waxman. This featured the West Coast premieres of von Einem's Orchestermusik (Op. 9) and Rolf Liebermann's Concerto for Jazzband and Orchestra, with Les Brown's "Band of Renown" and pianist Andre Previn as featured artists. Also heard were stirring, solid-toned readings of Weber's *Der Freischuetz* overture and the Brahms C Minor Symphony.

■ Von Einem's work was a heavily but effectively orchestrated piece, well organized and developed, and somewhat reminiscent of Rouault's paintings by virtue of its heavy outlines and very rich colors. I found it consistently interesting. Not so, however, the Jazzband Concerto by Liebermann. Though often clever and well manipulated, and with its atonal material frequently beautiful in the melodic sense, it still was very inconsistent and at times inchoate. One did not always sense the rhythmic juxtapositions, and the band sequences had a banality which robbed them of a truly improvisational character.

Liebermann's opera, *Leonore 40/45*, given in a tape-recorded version with the score projected on a viewing screen, also struck me as being exceptionally contrived and inconsistent. The composer's technique of rapidly repeating the same or a very few notes to provide a musical pattern of speech became, after a while, as disturbingly insistent as bursts of machinegun fire. This may, of course, have been purposeful, for the opera deals with the tribulations of a German boy and a French girl who fall in love during the German occupation of Paris, and the tensions which war brings to their lives. Heinrich Strobel's libretto, with its *deus ex ma-*

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china figure of Monsieur Emile fixing everything up prettily at the end, provides Liebermann with opportunities for the widest musical variations, but they are not all seized upon and worked out with equal quality and conviction. The score is most convincing in its less theatrical moments —the conversations betwen the lovers, and the scenes with M. Lejeune, maker of musical instruments.

Werner Egk's *La Tentation de Saint Antoine* and Andre Caplet's Septet for Strings and Voices were both listed as American premieres at the third program by the Hollywood String Quartet. The group played Egk's fanciful accompaniment with brilliance and elan, and Dorothy Ledger sang the contralto part with just the right combination of seriousness and humor elicited by the varying French texts chosen by the composer. Egk's adroitness in using the strings to literally describe the action of the songs is particularly noteworthy.

The Caplet Septet, in which the Quartet and Miss Ledger were joined by soprano Marni Nixon and alto Cora Burt Lauridsen, is a pallid reflection of Debussy, strongest in its delicacy of musical hues. The Quartet gave splendid readings, also, of Hummel's neglected Quartet in G Major (Op. 30, No. 2) and Dohnanyi's A Minor Quartet (Op. 33, No. 3).

Roger Wagner and his Chorale took over the final program, offering Vaughan-Williams' Mass in G Minor and Carl Orff's "Catulli Carmina," the middle section of his great choral trilogy. The Vaughan-Williams Mass is a sublime work of beneficent beauty, and the exquisite part-work of the Chorale, its lambent tones, and its sincerity of expression made this a truly moving performance.

The contrast of Orff's vital, almost barbaric measures was a *tour de force,* and seldom has Wagner drilled his chorus to better effect. The sparing use of the four pianos and percussion as accompanying devices makes their presence thrilling in the opening and closing sequences. But it is the tremendous drive, the impetus, the unusual modal character, and the almost overwhelmingly salacious character of the Latin texts (excellently enunciated by the singers) that make the work so stirring. Wagner directed with flair and finesse, and Richard Robinson's solo tenor passages were splendid.

■ Out-of-the-ordinary repertoire also marked the ninth annual Ojai Festival, headed for the second year by Lawrence Morton and conductor Robert Craft. Attendance was heavier and more enthusiastic than in several seasons, despite uncharacteristically gloomy weather.

Lew Christensen's San Francisco Ballet Company was featured in Stravinsky's *Renard* and a setting of Mozart's Divertimento in F (K. 247), entitled "Le Gourmand," in which a banquet strode the stage. But despite Leonard Weisgard's stunning costumes, the company was adequate rather than brilliant. The small stage of Ojai's Nordhoff High School is extremely limiting to dancers and provides poor lighting and no orchestra pit. William Walton's "Facade," with Edith Sitwell's poems narrated by Waldo Winger, rounded out this program, in which the star really was the small orchestra used by Craft.

Joseph Schuster's cello recital with the discreet Helen Taverniti as accompanist brought beautiful performances of Schubert's Sonata for Arpeggione and Piano, Tchaikovsky's Rococo Variations (Op. 33), and the Second Sonata by Lockrem Johnson. Music by Haydn and Brahms was also heard. The Johnson Sonata has a sort of mosaic character in its treatment of germinal themes, but despite this it is essentially simple, often expressively beautiful music which is well organized and varied, though not altogether gripping. Schuster's playing at Ojai (and a few weeks later with Emanuel Bay on the concluding program of the Los Angeles Conservatory of Music's "Debuts and Encores" series) was a rare example of beautiful tone, well-controlled intonation, and judicious phrasing.

Ojai Festival's other recitalists, Vera Appleton and Michael Field, gave their duo-piano program at the "Bowl" in Ojai Civic Center Park, under such cloudy skies and gusty winds that it was a wonder they played as superbly as they did. They were particularly expressive in their offering of Schumann's Andante and Variations, and with percussionists Forrest Clark and Anne Dragonette made Bartok's Sonata for two pianos and percussion an exciting event under Robert Craft's baton.

The West Coast premiere of Monteverdi's "Vespro della Beata Vergine" (Vespers of 1610) suffered by its presentation in small Nordhoff Hall, where the antiphonal characteristics of the music had to be cleverly edited by conductor Craft and Lawrence Morton. This vast and noble work cries for a cathedral where its polyphony may be realized to the full.

Photo: Otto Rothschild

Combined adult choruses of Los Angeles take part in Southern California premiere of the Berlioz Requiem at Hollywood Bowl on May 30. Led by Carlton Martin, the performance marked the city's official Memorial Day observance, and is believed to be the first time the work has been given in this country in its full-score version for expanded symphony orchestra and four brass bands, totaling more than 200 instrumentalists. Rehearsals took six months, and 65 members of the Los Angeles Philharmonic Orchestra formed the nucleus of instrumentalists.

Due to the sincerity and intensity of the Pomona College Glee Clubs, trained by William F. Russell, the conviction of the soloists and the orchestra, and the mastery and musicianship of Craft, the work still impressed as a great masterpiece. Throughout its hour-and-a-half length the audience which crowded the hall sat spellbound by its complexities and loveliness, and the richness of its faith and expressiveness. Wondrous serenity marked many of the passages, and there was clarioned magnificence in the opening and closing of the Magnificat. Richard Robinson and Marilynn Horne were outstanding among the soloists.

The final Ojai Festival concert (again in Ojai Park Bowl) had Igor Stravinsky as guest conductor of his own Violin Concerto, with Eudice Shapiro as the superb soloist. The performance was a model of clarity and lissome playing by Miss Shapiro, who has seldom been more completely brilliant and seemingly at home in a work. Under Craft the orchestra was also heard in Schoenberg's stunning "Accompaniment to a Cinematographic Scene" (threatening danger,

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fear, catastrophe) (Op. 34). We are still hearing approaches to this music in today's sound tracks, though it was written in 1930. The music is so thrilling (yet convincing) that it cries out for use in one of today's science-fiction screenplays.

Craft also led the orchestra (made up of top-flight Los Angeles area players) in solid performances of Brahms' Second Symphony and the "Egmont" Overture.

■ The City of Los Angeles turned to the Bureau of Music of its Municipal Arts Department for its Memorial Day observance this year, presenting the Southern California premiere of the Berlioz Requiem in Hollywood Bowl on the evening of May 30. The free concert employed the full-score version of the work for the first time in this country, it is believed, with 207 instrumentalists (67 of them from the Los Angeles Philharmonic Orchestra) forming the expanded symphony and four brass choirs which stretched across the vast forestage of the Bowl. Some 350 singers from the Bureau's 13 adult choruses filled the shell itself, with the podium of conductor Carlton Martin having to be built out over the water in the reflecting pool. The brass bands were placed at the bottom and on the first levels of the two light towers nearest the shell.

The work of the chorus, which had not a single professional in its ranks, was a triumph for Martin and the training of his fellow directors. The groups worked individually, meeting only a few times for combined rehearsals this spring. Only two rehearsals were held with orchestra. The coordination of these vast forces within these limitations was almost miraculous, and the performance was a merited capstone to the decade-long history of the Bureau of Music.

The Bureau sponsors more than 35 youth and adult choruses and community sings which meet weekly in all parts of the vast city, presents 100 band concerts each year (chiefly in the public parks), sponsors an annual "Artists of the Future" youth voice contest for singers 14-21 years of age, offers two coast-to-coast broadcasts (youth choruses at Christmas and adult choruses at Easter) and scores of concert-type programs by individuals of combined choruses during the year. Many of the major offerings, like the Berlioz Requiem, have provided Los Angeles with first-class free programs of choral masterpieces ranging from Bach to Benjamin Britten.

Headed since its inception in 1945 by J. Arthur Lewis, city music coordinator, the Bureau of Music has consistently stressed citizen-participation in providing "More Music for More People" on a scale whose variety is unequalled by any other major metropolis in the nation.

C. SHARPLESS HICKMAN

Photo: Hickman

Among those attending Southern California Music Critics Circle luncheon, hosted by Dr. H. A. Van Fleet at Ojai Festival, were (L. to R): Mildred Norton (Saturday Review), *Margaret Harford* (L. A. Mirror-News), *and Albert Goldberg* (L. A. Times).

SAN FRANCISCO

■ Before leaving for extensive foreign commitments Darius Milhaud created quite a furore of interest in and about San Francisco. A first hearing hereabouts of his First Quartet was played by the Griller Quartet at the San Francisco Museum of Art. Milhaud wrote his last quartet 39 years after Quartet No. 1, which appeared when he was a lad of 19. The early work is amazingly daring and original, yet melodic and direct in appeal.

On May 18 Milhaud himself conducted two "tiny operas" at the Veteran's Auditorium, San Francisco, each lasting about 10 minutes. These two short-short operas (*opéras minutes* he calls them)—*The Abduction of Europa* and *Ariadne Abandoned*—were written in 1938 for the Baden-Baden festival.

Still more Milhaud compositions were given first hearings at Stanford University in a special concert of premieres. A new sonatina for oboe and piano, two sets of songs, and a most unusual hymn—"Israel" from "The Dreams of Jacob." It is scored for oboe and strings and the weird pipings give the music a curiously deceptive naivete. "Two Psalms" in Latin, written for the Benedictine monks of Mount Angel Abbey in Oregon, are in Gregorian chant form, solo voices alternating with strophes of free polyphony for choir, a technique revived in Milhand's own inimitable style from 16th-century usage. "The Creation of the World" is not a new work, except locally, and its primitive African ceremonial music is the finest serious composition to date employing jazz rhythms in an enlarged form, although it lost some of its stupendousness in being scaled down from full orchestra to five instruments.

■ Igor Stravinsky's *The Rake's Progress* had its West Coast premiere in three evening performances by The Stanford Players. Besides local singers—Ruth Roehr, June Wilkins, Francis Barnes, Ray Hammett and James Schwabacher — tenor Robert Rounse-

Photo: Dave Pell

FRANZ WAXMAN *(with saxophone), music director and conductor of the 1955 Los Angeles Music Festival, rehearses with Les Brown for the opening night concert of the Festival on June 6. Waxman conducted Brown's Band of Renown and the Festival Symphony Orchestra in the West Coast premiere of Liebermann's Concerto for Jazz Band and Symphony Orchestra.*

ville, who created the "rake" in Venice in 1951, was imported from New York for the Stanford University event. This bizarre, pathetic, yet delightfully lyric work, is undoubtedly one of the great contemporary operas. The closely knit Mozartean design interwoven with the Stravinskian magic contains essentially dramatic and intimate musical effects. The English text of W. H. Auden and Chester Kallman is subtle and packed with minute details of characterization, all of which were realized to the utmost by Robert Rounseville. The superior Stanford chorus and orchestra under the direction of Sandor Salgo, and the stage direction of F. Cowles Strickland kept things moving in lively fashion.

■ Stravinsky's wizardry extended into the San Francisco Ballet season as well, where he was represented on opening night by his *Apollo,* commissioned some years ago by Elizabeth Sprague Coolidge and produced later by the Diaghilev Ballet Russe in Paris. Excellent as this production was in cool expressive elegance, it was his ballet *Renard* that brought forth the ultimate in local kudos. Essentially folklorish, the story has both fantasy and charm.

■ The Northern California Section International Society for Contemporary Music gave a series of three concerts at the end of May and early in June which were of distinctly high caliber, both as to works presented and performing artists. Lawrence Moss of Southern California was represented in a Trio for Flute, Violin and 'Cello; Andrew Imbrie of Berkeley by his Second String Quartet; Roger Nixon by a cycle of Six Love Songs; and Arnold Schoenberg by his Suite (Op. 29) for seven instruments. Performers on this Museum of Art program were talented young professional musicians, several of whom received summer scholarships to Villa Montalvo.

■ Three young pianists also acquitted themselves brilliantly in recent debut recitals: Roy Bogas, Jo Ann Crossman, and Laura Nast. Wanda Krasoff, Berkeley pianist, gave an outstanding performance of Tchaikovsky's First Piano Concerto with the Oakland Symphony at its closing spring concert, Dr. Orley See conducting.

MRS. FRANCIS H. REDEWILL

OKLAHOMA CITY

■ The Metropolitan Opera on its annual spring tour paid its very much awaited annual visit to Oklahoma City, sponsored, as usual, by the Oklahoma Publishing Company's Charities, Inc. It was a festive event for the city and the whole state. The public here is becoming increasingly opera-conscious. Opera workshops in universities and colleges are blooming all over the state, and everybody wants to hear and see the *ne plus ultra* in opera—that is, the "Met." Well, 6000 people filled the Municipal Auditorium to enjoy the famous double-bill—*Cavalleria Rusticana* and *Pagliacci.*

Again the old experience proved itself to be true: an opera performance depends vitally on the conductor. We know that Kurt Adler is an excellent chorusmaster, but we frankly don't believe that he is a conductor. At least his *Cavalleria* did not show it. His tempi dragged, contact between stage and orchestra was ragged, even several accidents were noticeable. Despite a vocally brilliant cast—Zinka Milanov as Santuzza, Eugene Conley as Turridu, Frank Valentino as Alfio, Margaret Roggero as Lola, and Thelma Votipka as Lucia—the performance was dull, the acting rather awkard and conventional. In short, that certain *brio* was missing.

Not so with *Pagliacci.* Tibor Kozma held stage and orchestra firmly and skillfully together. The performance had color and atmosphere. Kurt Baum as Canio, Robert Merrill as Tonio, Lucine Amara as Nedda, and Frank Guarrera as Silvio provided some wonderful singing and acting, and the beautiful tenor of Charles Anthony as Beppe struck us from the start.

LOUIS MAY

CINCINNATI

■ In the off years, when there is no May Festival to take up the slack, the weeks between the close of the symphony season and the opening of the Summer Opera are pretty dull in Cincinnati, musically speaking. Opera performances by students of both the Cincinnati Conservatory and College of Music took on added significance, therefore, in view of the merger of these two venerable and distinguished music schools, which was announced towards the end of May.

To some diehards, the announcement came, if not as a surprise, certainly as something of a calamity. To the more practical minded, it seemed the only solution to an increasingly difficult situation. It is no secret that private music schools find the competition of state-controlled schools, with their ample budgets and decreased costs to the pupils, a distinct barrier to continued prosperity. The new institution will be known as the Cincinnati Conservatory - College of Music, and it will use the pleasant campus of the former Conservatory as the seat of operations. Up to the present writing, however, administrative

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arrangements and appointments have been kept a dark secret. It is hoped that the combined resources of the two schools will eliminate duplications, result in more efficient operation, and raise the pedagogical standards of musical Cincinnati to what they once were.

Within the framework of this picture, the opera presentations of the Conservatory on May 2-3, and of the College on May 13, take on added interest, especially since they were far off the beaten path. Honors for the Conservatory performance went to *The Princess and the Pea* by Ernst Toch. This difficult score was played, appropriately, with tongue in cheek, under the direction of Hubert Kockritz. Excellent voices were displayed by Charles Magruder, June Shoop, and Miriam Broderick, while the production verged on the lavish. It was a different story with the Cocteau tragedy for four characters, *The Poor Sailor,* in which Milhaud's music is not only unvocal, but covers the singing line so completely as to make most of the text unintelligible. As a result of Milhaud's acerbity, the end effect was one of annoyance and unconscious humor rather than of serious drama.

The College of Music's operatic experimentation was concerned with Gustav Holst's *Savitri,* under the direction of Wilfred Engelman. Though colorfully costumed, the almost motionless spectacle proved more lulling than stimulating. Margaret Scantlin, Steely Veach, and Daniel Forman were the singers. A well-planned and diverting series of ballet excerpts, directed by Shirley Frame Elmore, concluded the evening's presentation.

The season's final concert, on May 8, by the LaSalle String Quartet, which has been in residence at the College of Music for the past two years, made the audience realize Cincinnati's loss if the merger of the two schools results in the group's departure for greener fields. The program, consisting of the Haydn F Major Quartet (Op. 77, No. 2), Riegger's Second Quartet, and Beethoven's "Harp" Quartet (Op. 74) was an example of chamber music playing that would be difficult to surpass.

LOUIS JOHN JOHNEN

NEW ORLEANS

■ New Orleans' top-flight symphony orchestra will this year celebrate its 20th anniversary. Under the direction of Alexander Hilsberg, former associate conductor of the Philadelphia Orchestra, the New Orleans Philharmonic Symphony Orchestra has brought music into the lives of more people in the Deep South than at any other time in its history. The 87-piece orchestra has travelled deep into the heart of Louisiana's colorful Acadian country to give concerts in fishing and trapping communities. Hilsberg and the orchestra performed both

adult and children's concerts in auditoriums and in high school gymnasiums to standing room audiences, many of whom had never seen a full symphony orchestra.

The annual symphony tour was one of many activities set by the orchestra. The orchestra plays more Youth Concerts than any other orchestra in the country. This past season, 24 Youth concerts were broadcast over a 13-station radio hook-up and beamed live to 600,000 Louisiana school children right in their classrooms.

New Orleans noted with pride announcements made earlier this spring that Maestro Hilsberg had been invited to conduct in Europe and in South America. Business commitments, unfortunately, caused cancelation of his European appearances, but Mr. Hilsberg will make his debut in South America as a conductor in September, leading the big Radio Orchestra of the State in four concerts in Buenos Aires. Each concert will include a work of a contemporary Argentine composer. One program will be All-Brahms.

Currently the symphony office is preparing for the orchestra's biggest year. Its roster of guest stars for next year includes: Heifetz, Serkin, Milstein, Rabin, Luboschutz and Nemenoff, Eileen Farrell, Blanche Thebom, the first appearance with the local orchestra of Wilhelm Backhaus, the first appearance in the Deep South of Heiter Villa-Lobos, a special concert by the Philadelphia Orchestra with Eugene Ormandy conducting, and a repeat appearance by pianist Istvan Nadas of New Orleans. Special programs will honor the 200th anniversary of the death of Mozart and the 90th birthday of Sibelius.

Musically, good things will be plentiful next season in New Orleans, for the gay Carnival City regards its symphony orchestra with as much affection and pride as its old French Quarter and its rollicking Mardi Gras.

T. G.

Harms Chorus and Soloists In Opera Evening

A celebrated quartet of vocalists were heard with the John Harms Chorus in the Dwight Morrow High School Auditorium, Englewood, N. J., on May 31. Adhering to his policy of presenting outstanding concert stars on his programs, John Harms, founder and director of the chorus, which is now in its seventh season, introduced Herva Nelli, Mona Paulee, Eddy Ruhl, and Louis Sgarro to a large and appreciative audience. Eminent pianist Milton Kaye was the official accompanist for the chorus and soloists. The ensemble began with excerpts from Purcell's *Dido and Aeneas,* Offenbach's *The Brigands* and *La Belle Hélène,* Johann Strauss' *The Gypsy Baron,* and the Finale from Act II of *Aida.* Solo parts were sung by members of the choral group. Miss Nelli was the first of the Metropolitan Opera singers to be presented, offering in her two assignments on the program, six of the most famous soprano arias from Verdi, Puccini, and Ponchielli. One of her best selections was an encore, the Death of Marguerite from Boito's *Mephistofèle.* In her most pristine vocal estate, Miss Nelli gave what amounted to an almost complete synopsis of the spinto-dramatica repertory. Mona Paulee, using her long-ranged, opulent voice with taste and musicianship, sang "Una voce poco fa," from *The Barber,* "Voi lo sapete" from *Cavalleria Rusticana,* and two Carmen airs which delighted her hearers. The tenor of the evening, Eddy Ruhl, was in top form with his clear-voiced singing of "Le Rêve" from *Manon,* and the splendid toned and phrased "Ridi, Pagliacci" from the Leoncavallo work. Mr. Ruhl's ovation-evoking encore was the much-loved "Because." Tall, dark, and poised Louis Sgarro added to the merit of the concert with his sonorous-voiced singing of arias from *Simon Boccanegra, Faust,* and *Macbeth,* and as encore the piratical ditty "Captain Stratton's Fancy."

M. C.

NATIONAL NOTES . . . . . .

Twenty-four operas will be given at the "Met" next season, the 71st, which opens on Nov. 14 with a new production of "The Tales of Hoffmann," with **Pierre Monteux** conducting, staging by **Cyril Ritchard,** and decor and costumes by **Rolf Gerard.** In January, **Bruno Walter** will conduct "The Magic Flute" in observance of the Mozart Bicentennial; the English text of **Ruth and Thomas Martin** will be used. **Thomas Schippers** will make his conductorial debut at the "Met" with Donizetti's "Don Pasquale." "Rosenkavalier," "Tosca," and "Parsifal" will be given revised productions. . . . The Newport (R. I.) Music Festival will open its six-week season on July 10 with a concert version of "Carmen" starring **Gloria Lane** and **Richard Tucker. Martha Lipton** will star in a concert version of Gluck's "Orfeo" on August 20. . . . The New York Music Critics Circle re-elected Miles Kastendieck of the "Journal-American" as its chairman for the 1955-56 season. Other officers re-elected are: **Henry Levinger** of "Musical Courier" as vice-president; **Ronald Eyer** of "Musical America" as secretary; and **Albert Elias** of "It," the new International Theater magazine, as treasurer. . . . **Michael Tree,** 20-year-old violinist, has just signed a management contract with Ronald A. Wilford Associates, Inc., and will be available on a limited basis beginning with the 1955-56 season. . . . Charles Bowden and Richard Barr, who hold an exclusive option on **Peggy Glanville-Hicks'** opera "The Transposed Heads," have agreed to permit performances of the work at the Pacific Coast Music Festival in Santa Barbara, under **Stokowski's** direction. Broadway performance of the work is scheduled for early fall; **Valerie Bettis** is slated to stage it, and **Moritz Bomhard** to conduct. . . . **Rae Robertson,** of the famed duo-piano team of Bartlett & Robertson, will give master classes this summer in Los Angeles and San Diego. . . . **Jacques Singer,** who recently completed his first season as conductor and musical director of the Corpus Christi Symphony Society, has just signed a three-year contract to continue in the same post with the orchestra. . . . **Kenneth Lane,** tenor, has been engaged to appear in leading operatic roles at the Triborough Stadium in New York and the Watergate Amphitheater in Washington, D. C., this summer. On July 3 he will be heard in an hour program at the Brooklyn Museum, to be broadcast over station WNYC, and on the same day over television station WATV (Channel 13), in scenes from "Aida."

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THE INTERNATIONAL SCENE

Photo: Nordisk

NICOLAI MALKO, *resident conductor of the Grant Park Symphony since* 1945, *returned to Chicago early in June after his first season in Leeds, England (where he is principal conductor and musical advisor of the Yorkshire Symphony), to open the* 21*st Grant Park season. Mr. Malko's season of* 85 *concerts in Europe and South America was highlighted by the first performance in England of Prokofieff's Symphony No.* 7, *and the gala Jubilee Concert, attended by the Danish Royal Family, during Malko's five weeks with the Danish State Radio Symphony, celebrating his* 25*th anniversary with the orchestra, which he helped to found.*

WINNIPEG

■ The past few months of musical endeavor in Winnipeg brought forth several interesting and competent performances and one particularly outstanding presentation of a difficult and demanding score—Vaughan-Williams' "A Sea Symphony" (Choral) performed by the Winnipeg Philharmonic Choir and Orchestra under the direction of Mr. Donald Leggat. This lofty work makes great demands upon the performers, and in most respects these demands were realized to a remarkable degree in this performance. The soloists were Gordon Clinton, well-known English baritone, and Mary Morrison, Winnipeg-born soprano.

The program began with the opening chorus of "Pastoral" by Sir Arthur Bliss. Also heard was the young English violinist Ralph Holmes, playing the Mendelssohn Concerto with great verve and technical aplomb. The "Sea Symphony," dating from 1910, first of Vaughan-Williams' cycle of seven symphonies, sounded as strong, lyrical, and convincing in its part writing, orchestration, and organization as one could wish. The result was a gripping performance.

■ The Winnipeg Symphony series gave its final concert of the season on May 5 with an interesting program, the main part of which was a performance of Anton Bruckner's Fourth Symphony. An ingratiating work of no great consequence, it charmed its rather weary way to a final movement of considerable beauty. Particularly pleasing was the excellent horn playing in the scherzo movement.

■ A series of notable organ recitals was given recently in All Saints Church by Hugh Bancroft and assisting artists. . . . A pleasing recital was given by the University String Trio with guest soloist soprano Belva Boroditsky. The trio played Beethoven's Trio (Op. 9 No. 1) and the Serenade by Dohnanyi. Miss Boroditsky sang among other things the fine "Four Songs for Voice and Violin" by Gustav Holst. J. W. ANDERSON

TORONTO

■ Boyd Neel conducted the first two concerts of this summer's Promenade Symphony series on June 2 and 9. Soloist on the first program was Marguerite Lavergne, soprano. George Haddad, pianist, who now teaches at Ohio State University, returned to Canada for the second concert, and performed the Grieg Piano Concerto. Attendance at both concerts was rather slim and brings to mind again the old complaint that Toronto should hold its warm-weather concerts out of doors rather than in Varsity Arena, as has been the custom for the past 20 years. The concerts are sponsored by the Toronto Musicians Association and are subsidized to a substantial degree by the CBC. The orchestra seems a shade better than last year's group.

Included among the contemporary works to be given at the Stratford Festival, beginning July 9, are Leonard Bernstein's "Serenade" for violin and string orchestra, with Isaac Stern as soloist. The Hart House Orchestra, Boyd Neel conducting, will do Jean Francaix' Symphony for Strings on July 21; Arthur Benjamin's Ballade for String Orchestra on July 22; and the Serenade for Strings by Dagwiren on August 3. The Fugal Concerto for Flute, Oboe, and Orchestra by Gustav Holst and the Symphony Spirituelle of Hamerik will be given on the July 14th program. A highlight of the opening concert on July 9 will be the premiere of "Song of Welcome" by the distinguished Canadian composer Healy Willan, as well as a performance of Honegger's Second Symphony. The orchestra will do all of the Brandenburg Concerti on July 20 and 23.

EZRA SCHABAS

OSLO

■ The new theater in our capital city, Oslo, apparently specializes in Gian-Carlo Menotti. Last year we heard *The Medium, The Telephone,* and *The Consul;* this year we have *Amahl and the Night Visitors.* In all these operas, Anne Brown, the magnificent actress-singer, was admired in leading roles which she sang with great dramatic effect and remarkable vocal resources. Since her marriage to the Norwegian ski champion, Thorleif Schjelderup, she has become one of the most esteemed leaders in Oslo's musical life, and guest performances have taken her all over Europe, most recently to the festivals in Venice and Paris.

Otherwise, Oslo, for the time being, and with an eye for tourists, is devoting itself to operetta and musical comedies. Broadway is exerting a strong influence. *Call Me Madam* was given at the Central Theatre, and Cole Porter's *Can-Can* at the new theatre. Our national theatre is presenting Lehar's immortal *Merry Widow* in a glamorous setting, but, unfortunately, with mediocre singers. An exception is a guest from Denmark, Hans Kurp Danilo. It was strongly criticized that this performance was chosen as a festival show for the visit of Queen Elizabeth to Oslo. Ibsen's *Peer Gynt,* with Grieg's incidental music, would have been a fitting work, and this even more so since it is part of the repertory of our national theatre. Bergen, a city which is usually cursed with rain, was blessed with sunshine for the festival, and fruit trees were in bloom.

Among the many foreign artists we welcomed with enthusiasm was England's grand old man, Sir Thomas Beecham, who for the first time conducted in Norway. He gave us Mozart's "Haffner" serenade in a colorful, elegant, and positive reading such as we had never heard in Norway before. In Delius' "On hearing the first cuckoo in spring," the string section sang with mesmerizing color and

intensity. (It should be noted that the work is based on a Norwegian folk song.) The moving and tender "Nenia," by the lamented Fartein Valen, closed the concert.

The Danish State Radio Symphony under Eric Tuxen and Thomas Jensen as its inspiring conductors were the highlight of the festival. Elisabeth Schwarzkopf (called hereabouts "The Queen of Song") gave us Schubert, Brahms, and Hugo Wolff lieder. As a climax of the season, a three-star concert, with Jussi Bjoerling and Schwarzkopf as soloists and Dean Dixon conducting the Oslo Philharmonic Orchestra, attracted 10,000 enthusiastic listeners to the open-air amphitheater. Jussi Bjoerling, who last year disappointed us because of indisposition, was in splendid fettle.

RAGNVALD BJARNE

ZURICH

■ Zurich, which has its summertime music festival like any other self-respecting European city, started its "June Weeks" with the presentation of an opera. Inauguration night was dedicated to the Swiss premiere of Ferruccio Busoni's last, most important, and most ambitious work, the three-act opera *Doktor Faust*. More than three decades after his untimely death, the strangely fascinating figure of this great Italian master continues to live in the admiring and affectionate memory of a number of his surviving pupils and friends; it even exerts a profound influence on musicians of the younger generation who could not have known Busoni personally. As a composer, Busoni's importance is not universally recognized. His very complex and, at the same time, strangely luminous music, mastering old and new influences, based on the past yet pointing to the future, has not as yet made a strong impact on the general public. It is manifest that during recent years, however, the fame of his works has met with growing favor. Slowly but securely, the conviction that Busoni is one of the great musical personalities of our century has been gaining ground with musicians of all schools and affiliations.

Work on the text and the music of *Doktor Faust* had occupied Busoni, the musician-poet, for the last 10 years of his life; the long illness which preceded his premature passing away did not allow him to bring to a close his long-cherished plan, and his devoted pupil and friend, Philipp Jarnach, well trained in the special creative methods of his master, has finished the last scenes in a style which hardly strikes one as having been written by a different hand. *Doktor Faust*, planned as a synthesis of a lifetime of musical experimenting, is a touchstone of Busoni's theories concerning the ideal of a contemporary opera. Its music seems stunningly modern even today, yet does not reject traditional forms. It favors especially the so-called "set pieces" (dances, marches, arias, ensembles), which find ample space for development in the book, ably constructed for the same purpose. Highlights of the score are the masterfully built-up choral parts which, on- and offstage, comment upon the fantastic story. A few purely symphonic interludes sometimes appear on the concert programs of ambitious and enthusiastic conductors. It is melodious music on somewhat ascetic lines, and its bewildering polytonality melts at the crucial points of the drama into pure tonality, producing thereby its culminating effects. In his version of the old Faust myth, Busoni scrupulously avoids anything that might prove reminiscent of Goethe's monumental poem. But his German text—regrettably enough, never translated into the English language—is poetry of a high order and an extraordinary achievement for an Italian writing in an idiom not his own.

Unfortunately, the Zurich production left a great deal to be desired especially in the way of scenery and staging. The technical facilities and lighting equipment of the medium-sized house proved insufficient to cope with the manifold problems presented by the mystical atmosphere of the work. No great satisfaction could be derived from the rather "routine" conducting by Viktor Reinshagen of a willing though insufficiently experienced orchestra. Busoni's complicated scores need the guidance of a first-rate musician to realize the mystical harmonic and instrumental combinations they abound in. The cast was recruited mostly from German stages which had already produced *Doktor Faust*. Gerhard Kleinen in the title role, which he took over at very short notice owing to a last-minute indisposition; Helmut Melchert as Mephistopheles; and Paula Brivkalne in the only important female part of the opera, the Duchess of Parma, were all excellent. The international representative public proved interested, captivated, and appreciative of the rare event they were privileged to enjoy. The unprejudiced listener, however, left with the impression that only the great opera houses of the world could do full justice to this neglected, important masterwork of our time.

GISELLA SELDEN-GOTH

GERMANY

■ Held for the tenth time since their inauguration in 1946, the Darmstadt International Courses for Modern Music attracted the usual contingent of visitors from all over Germany and abroad, confirming this Festival's reputation as the focal point of the European *avant garde*.

It is a strange congregation of 12-tone addicts who assemble here, whose statutes are so rigorous that the result is a certain austerity-snobbishness—at least to the eyes of an impartial onlooker. To mention Stravinsky, Hindemith, Vaughan-Williams or, say, Shostakovitch is considered nothing short of ridiculous, and if any of their works are performed (as was done magnificently in a concert conducted by Paul Sacher), they are sneered at by the Darmstadt boys. Nevertheless, the first performance of Milhaud's *Oresteia* (written between 1913 and 1924 to a Claudel adaptation from Aeschy-

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lus), which preceded the official opening, and the Stravinsky double-bill of *Persephone* and *Les Noces*—both these productions, the Milhaud and the Stravinsky were undertaken by the Darmstadt Landestheater — provided an unusually interesting program.

With its clear-cut forms and its oratory-basis, Milhaud's *Oresteia* is in a sense an anticipation of Stravinsky's *Oedipus Rex*, but Milhaud's musical approach is much more subjective, or rather more theatrical, than Stravinsky's. The edge of his subjects, the aggressiveness of his brass instruments, the sophisticated use of polytonal effects, and the exciting, nerve-wrecking spoken choruses, whipped into a frenzy by percussion batteries — these are the elements characterizing Milhaud's score, the dramatic impact of which was hardly to be expected from former concert performances.

Theodore W. Adorno's lectures on the young Schoenberg were a main feature of the nine-day Festival. Discussions between three critics, immediately following the concerts, were a very welcome innovation; participants included Claude Rostand (Paris), Luigi Rognoni (Milano), and Hans Heinz Stuckenschmidt (Berlin). Herbert Eimert gave a demonstration on those works of electronic music which had been produced by his Cologne NWDR studio. Composed by Henri Pousseur and Karl Heinz Stockhausen, they merely showed that in its present state electronic music, far from being a means of artistic expression, ruthlessly imposes a technical dogma upon its followers.

It is impossible to report in detail on the bulk of works performed at Darmstadt and nearby Frankfort (this year the Hessischer Rundfunk, Frankfort, shared the bill). Because of the anniversary, ten works had been commissioned by the City of Darmstadt. Bernd Alois Zimmermann contributed an "imaginary ballet" called *Perspectives;* Bruno Maderna, a String Quartet; Peter Racine Fricker, Three Movements for Solo-Viola; Camillo Togni, "Helian," a Lieder cycle after Georg Trakl; Hans Ulrich Engelmann, an "Atlantic Ballade"; Luigi Nono, an orchestral movement, "Incontri"; Pierre Boulez, a Sonatina for Flute and Piano (the performance had to be cancelled); Giselher Klebe, a Second Sonata for Solo Violin; Hans Werner Henze, Quattro Poemi per Orchestra; and Karl Heinz Stockhausen, a Second Cycle of Piano Pieces. Sometimes on the same bill with, for instance, Schoenberg's Variations for Orchestra, Alban Berg's Chamber Concert for Piano, Violin, and Winds, or Anton Webern's Symphony, some of these younger composers suffered an honorable, though total, defeat.

The works were performed by the Darmstadt Landestheater Orchester under Nino Sanzogno, the Südwest-

funk-Orchester under Hans Rosbaud, and the Detmold Kammerorchester under Wolfgang Fortner. A sensation, in the worst sense of the word, was Stokowski's appearance as guest conductor with the Frankfort Rundfunk Orchester. "Stokowski, the Great Disappointment" and "Self-Deification of a Conductor" ran the headlines. Public and critics for once agreed that his behavior was nothing but awkward. Striving after publicity at all costs, he assassinated the works he was performing, "until they were only the shadows of themselves."

HORST KOEGLER

VIENNA

■ The signing of the Austrian State Treaty gave to the last Philharmonic subscription concert a special significance. When during the first half of the program, the chairman of the orchestra announced the news which had just broken, the orchestra intoned the Austrian National Anthem, and André Cluytens, the Belgian conductor of this joyful concert, led the orchestra and the audience in its rendition. Engaged for the first time by the Vienna Philharmonic, he had an outspoken success with Mozart and Ravel.

Just now the Vienna Philharmonic announced its conductor for the season 1955-56. The eight subscription concerts are going to be led by: Boehm, Kleiber, Knappertsbusch, Kubelik, Rossi, and Bruno Walter. Boehm also will conduct the Nicholai concert, while three special concerts will be conducted by Cluytens, Edwin Fischer, and Schuricht (Wilhelm Furtwaengler Memorial Concert).

■ As a sign of the easing West-East tension, we now hear, with growing frequency, Russian artists in Vienna. Emil Gilels is a most impressive Russian pianist, though he excels more in force than refinement. On the other hand, the Komitas String Quartet was not above average.

■ For next season, the Austrian government officially invited the Moscow Opera House Ballet. Even more sensational is the engagement of the Moscow Philharmonic for the Mozart Festival of the Gesselschaft der Musikfreunde; soloist with the orchestra (no less) will be Heifetz. In addition, the Prague Philharmonic, the orchestra of La Scala, Milan, and the Berlin Philharmonic have been invited to participate in the Mozart Festival.

■ Two ambitious and fortuitous evenings of opera were offered by the State Academy of Music. The performances of Smetana's *Dalibor* and Cimarosa's *Il Matrimonio Segreto* brought some vocal discoveries, and assured one that this institute possesses a good supply of young singers for the Vienna Opera.

The Folks Opera gave a new, somewhat pompous, and badly adapted production of Offenbach's operetta *La Belle Hélène*. . . . Franz Salmhofer, director of the State Opera during recent years, has been appointed director of the Folks Opera, a decision that was greeted with raised eyebrows in Vienna. One had expected fresh initiative, new ideas. One can now be sure of their conspicuous absence.

DR. ERICH JANTSCH

BRUSSELS

■ The month of May is always crowded with important musical events. The great Concours Queen Elisabeth, of course, dominates everything. This year it has gathered about 50 of the best young violinists from all over the world. After the first eliminatory test (a Bach sonata, a concerto by Vieuxtemps, and a caprice by Paganini), 24 remained in the running. The second part of the Concours consisted in playing the Fifth Sonata by Isaye, and selections from the entrants' own repertoires. This was a severe test, and only 12 candidates were left in the final struggle: four Russians, an Argentinian, two Frenchmen, two Belgians, a displaced Bulgarian, an Englishman and an American. For the present they are locked in the Queen's Chapel for eight days where they must learn a new concerto specially written by a Belgian composer. The final session being with orchestra, they have to play besides the yet unknown work, a concerto of their own choice. Managers will be on hand with contracts for the winner, who is assured of immediate engagements. Among the jury are Oistrakh, Francescatti, Defauw, and Menuhin.

David Oistrakh, while in Brussels, gave a concert with Desire Defauw conducting. This famous violinist played for an overflowing audience Mozart's A Major, Brahms, and Tchaikovsky.

■ The next day the Philadelphia Orchestra, Eugene Ormandy conducting, created a sensation. The critics spoke of the best orchestra heard here for many years. The program included the Second Concerto Grosso by Ernest Bloch, Beethoven's Seventh, and Brahms' First Symphonies. The success was such that an encore was exacted by the public, and the Bach aria was performed with such depth and beauty of tone that the evening was truly unforgettable.

■ Pierre Monteux is also in Brussels to conduct a few performances of *Pelléas and Mélisande* and *Orpheus*. He brought with him some American singers: Jean Madeira, Ginia Davis, Vilma Georgiou, and Arthur Schoep. The first night was a great success, the orchestral part being outstanding. Miss Davis as Melisande was a revelation; the part is difficult to act and she did it with great charm. The beautiful voice of Jean Madeira in the title role of Orpheus made a deep impression. FRANCIS DE BOURGUIGNON

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PARIS

■ The opening of the spring season coincided with the first celebration of the "Salute to France" organized by official institutions in the United States. The exhibitions—"50 Years of Art in the U.S." and an extremely fine collection of impressionistic painting from public and private collections in the U.S.—attracted a sizeable crowd. The musical offerings were inaugurated by a Gala Concert given by the Philadelphia Orchestra under Eugene Ormandy. Although we knew already this famous conductor, it was the first time we had heard the no-less-renowned orchestra. The extraordinary beauty of the string section and perfect discipline of the ensemble created a profound stir. The program consisted of the fourth symphony of Tchaikovsky, Moussorgsky's "Pictures at an Exhibition," "Epigraphe" by Norman dello Joio (a work of traditional conception and solid craftsmanship), and an inspiring performance of Ravel's "La Valse."

The success of Ormandy and the orchestra was repeated a few days later at the Festival at Bordeaux, which opened the summer series of international festivals. I would like to stress two remarkable interpretations at these two concerts which were distinguished by their warmth and variety of conception: one was the Second Concerto Grosso by Bloch, the other Prokofieff's "Classical" Symphony. If the "Santa Fe Trail" by Harl McDonald offered little in the way of originality, one could deeply admire the interpretation of Bartok's Concerto for Orchestra.

That the Bordeaux Festival now ranks among the very best French artistic gatherings is due in large part to the untiring zeal of its President, Chaban-Delmas, deputy mayor of the city. The second highlight of these unforgettable days was a world premiere of the *Oresteia* by Aeschylus (French version by A. Obey) by the famous ensemble of Renaud-Barrault. It was staged by Barrault, and the music was written by Pierre Boulez, one of the great hopes of contemporary French music. Utilizing the vast theatre in Bordeaux, one of the finest examples of 18th-century architecture in the world, Barrault invented a double stage. The actors—among them the famous French tragedians, Marie Bell and Jamois—were splendidly costumed, and the music of Boulez is in perfect rapport with the drama. Very different from that conceived by Milhaud for the same subject, it employed a small group of wind instruments, harp, percussion, and vibraphones. Barbaric rhythms inspired by those of Central America and the Indians of the Amazon region, and strange tone combinations and melodic lines which follow the spoken words produced a profound effect upon the French and European critics attending the event.

One of the greatest successes of the festival was a concert by the Bordeaux Philharmonic Orchestra under its conductor, Martinon, with Marian Anderson as soloist. The famous American singer, in full possession of her splendid vocal gifts and interpretative power, gave a unique reading of Mahler's "Kindertotenlieder" and Negro spirituals. The audience in its enthusiasm did not allow her to leave the stage, and she herself confided in me that she found the Bordeaux audience *merveilleux*. Finally, the two concerts of the Chamber Orchestra of Stuttgart under its popular conductor, Munchinger, had also a great success thanks to its stylistic perfection and beautiful sonority.

Bach, Mozart, Haydn were the object of the interpretative efforts of three renowned French artists: the famous baritone Gerard Souzay, well known in the U.S.; our finest flutist, J. P. Rampal; and the cellist, Navarra, whose tone is like velvet. One of the concerts took place at the chateau Iquem, one of the great vineyard estates in Bordeaux, and I am led to think that the great crowd was attracted to this demure place, which dates back to the Middle Ages, equally to imbibe along with music some of the region's famous red grape wine. It is traditional to feature during this festival an exhibition of painting. This year was devoted to Caravaggio. Again one noticed the admirable loans from collections in the U.S.

■ Reviewed at the Paris Opera, for the first time since 1914, was a complete performance of the "Ring" under the direction of Knappertsbusch with the Bayreuth ensemble. This performance confirmed the fact that our orchestra can be one of the finest in existence when led by an incomparable conductor such as this eminent expert on Wagner. Among the artists were: Martha Modl and Leonie Rysanek, the baritones Neidlinger and Kuen (both incomparable actors), tenors Suthaus and Aldenhoff, and the basso Bjoerling. These evenings were towering events, as were those at the Théâtre des Champs Elysée, where the Hamburg Opera with its Orchestra gave *Tristan* and *Don Giovanni* under the baton of Leopold Ludwig. At the Opéra Comique, *Eugene Onegin* by Tchaikovsky was given for the first time. Its melodic music, not lacking charm despite its outmodedness, was splendidly recreated by the orchestra under the excellent Fournet. The *mise en scène* was adroit, and the costumes and settings had a refined luxuriousness, thanks to the painter Wakhevitch. This evocation of ancient Russia was well received, and the fine artists—Geori Goue, Bourdin, Scharley, and Giraudeau—were vividly applauded.

■ We had the privilege, too, of hearing again the illustrious Bruno Walter at the head of the National Orchestra. We were disappointed, however, by the Israeli Orchestra, although it appeared under such glorious conductors as Paray and Letzki.

■ Among the numerous artists visiting us I want to mention Julius Katchen who, in addition to being an astonishing virtuoso, has now become a veritable poet at the keyboard; the young artist, M. Cl. Jamet, for his fresh and charming playing; and the American baritone Elwood Peterson, who, together with the pianist P. d'Arquennes, made one of the most outstanding debuts of the season.

SUZANNE DEMARQUEZ

LONDON

■ Rafael Kubelik made his Covent Garden debut (he does not take over his post as Musical Director until October) in a new production of *The Bartered Bride*. This has not been staged at our Royal Opera House since 1939, though it is in the regu-

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ALDO PARISOT 'CELLIST

lar repertoire at Sadler's Wells. Chief interest was centered in Kubelik, as it was generally recognized that he would have a particular affinity for this opera. And so it proved. He gave a most sparkling and warm reading. Elsie Morison and John Lanigan were as an attractive pair of lovers as can be imagined, but their voices are too light. Peter Pears was an admirably equipped Vasek, and the chorus was excellently balanced. Producer was Christopher West.

The first of the two "Ring" cycles has just terminated. It was given complete, without any cuts, and was by far the best since the pre-war international seasons. The conductor was Rudolf Kempe, who gave a lyrical interpretation and obtained a perfect balance between the music and the drama. The orchestral playing was superb. Kempe's reputation here is now definitely established. Leading roles were sung by two Americans—Margaret Harshaw, whose singing of Bruennhilde's role has now advanced to front rank by present-day standards, especially in *Walkuere* and *Gotterdaemmerung* (the Immolation Scene was sung with sustained beauty of tone and emotional power); and Jean Madeira as Erda, whose warm voice and cultured style were ideal for this role. Other leading roles were taken by Hans Hotter, who is at the summit of his powers and was a truly majestic Wotan, Witte (Loge), Peter Klein (Mime), Otakar Kraus (Alberic), Svanholm (Siegfried), Vinay (Siegmund)—every one of whom has no superior in their respective parts today. Lesser known is the Sieglinde of Leonie Rysanek, a magnificent artist who sang and acted with eloquence and expressive beauty. Maria von Ilosvay's Waltraute was of incomparable artistry and, to this listener, one of the most moving experiences of the whole "Ring." In the main, the other roles were excellently portrayed, especially that of the Wood Bird, which Adele Leigh sang charmingly. Hoffman's Hagen was the only weak portrayal. Last year's production by Rudolf Hartmann and the scenery of Leslie Hurry have been considerably improved on, and the veiled lighting and use of a gauze curtain are highly effective. In short, this year's "Ring" was on an exceptionally high level, much superior to productions of re-recent years.

■ For their usual May Festival of orchestral and choral music, the B.B.C. invariably invites a distinguished guest conductor. This year, happily for the British public, their choice was Bruno Walter, whose popularity in this country increases every year. His programs included several works that are associated with him; among the highlights were Mahler's Symphony No. 1, Bruckner's Symphony No. 9, and Mozart's Requiem Mass. Each in their particular styles were played with the authority and distinction that are always assured when this superlative musician is in control. Some of Mahler's songs were also included—the "Lieder Eines Fahrenden Gesellen" sung by Fischer-Dieskau, and three songs sung by Irmgard Seefried. The remainder of the Festival was conducted by Sir Malcolm Sargent, whose association with the B.B.C. Orchestra for the past few years has brought the standard of playing up to its present high level. In the first program of the series, Sir Arthur Bliss's Violin Concerto was premiered, a work dedicated to Campoli and played by him with brilliance and intensity of expression. It should be mentioned that throughout the Festival the B.B.C. Chorus cooperated with splendid effect, particularly in the Requiem.

■ The first of a series of concerts devoted to British composers took place at the Wigmore Hall and was devoted to music by Vaughan-Williams. Several of his less familiar songs were included—among them a new one, "Menelaus on the Beach at Pharos." The singers were Nancy Evans, Richard Lewis, and Keith Falkner. During the evening the Hirsch String Quartet and Michael Mullinar, with Richard Lewis as soloist, gave an inspired performance of "On Wenlock Edge."

■ The Committee which was appointed to advise the Government on the question of rebuilding Queen's Hall has now issued its report. It advises against it. London's greatest need at the moment is a smaller concert hall with a seating capacity of about 1,200.

ARTHUR NOTCUTT

INTERNATIONAL NOTES . . . . . .

The American Friends of Bayreuth, has been formed for the purpose of making an anniversary gift to help restore the famed shrine of Wagnerian music, now badly in need of restoration. Contributions may be sent to: Howard W. Elkinton at the Carl Schurz Memorial Foundation, 420 Chestnut St., Philadelphia, Pa. . . . **The Marquis George de Cuevas** has accepted the invitation of the City of Paris to create and stage a mammoth spectacle based on Berlioz' seldom-performed "Romeo and Juliet," to be given nightly, June 28-July 4. . . . **Jacques de Menasce's** Violin Sonata was performed over the New Zealand radio network on April 21 by violinist **Francis Rosner** and pianist **Hendrick Stigter.** The same composer's "Trois Chansons" for tenor and lute and "Two Letters From Children" were programmed by **Hugues Cuenod** (assisted in the first by **Hermann Leeb**) in two Zurich concerts, May 13 and 14. . . . **Virgil Thomson** left on June 5 for a 10-week conducting and lecturing tour of South and Central America. On June 24 he conducted his own Flute Concerto in Buenos Aires at the opening concert of the International Festival of Contemporary Music organized by the Association Wagneriana. . . . At a ceremony in the home of **Baron J. A. de Vos van Steenwijk,** Netherlands Consul General in New York City, **Arthur Judson,** Honorary President of Columbia Artists Management, and **Leverett Wright,** vice-president and member of Columbia's Board of Directors, were decorated by the Dutch Government for their parts in the successful U.S. tour of the Concertgebouw Orchestra of Amsterdam during the fall of 1954. Mr. Judson received the insignia of Officer, and Mr. Wright that of Knight, in the Order of Orange-Nassau, one of the most distinguished in Europe.

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HERE and THERE

■ Mostly There: **Mary Howe,** eminent American Composer, has received press plaudits for her three orchestral pieces, "Stars, Sand and Rock," recently performed by the Vienna (Austria) Symphoniker with **William Strickland** conducting. . . . **Joseph Szigeti** topped off a tour, which commenced Sept. 28, 1954, at La Scala (Milan) and ended with the Cleveland orchestra under George Szell on April 9, with a strenuous four-week recording session in New York, **George Szell** and **Horszowski** participating.

MARILYN TYLER'S *engagement to sing Susanna in* The Marriage of Figaro *at the Holland Festival during June and July was the result of guest performances at the Royal Opera House in Amsterdam, where she sang Violetta in* La Traviata *and Queen of the Night in* The Magic Flute*—performances which also secured for her an engagement as leading coloratura soprano at the Royal Opera for the coming season.*

Despite vitamins and vege-juice in the vicinity of Carnegie Hall during the sessions, the violinist asserts that he deserves a concert-less vacation and is now en route to his Southern California home for a summer stay. Hence, the Stadium (Lewisohn) will miss the artist this season. . . . Mezzo-soprano **Nan Merriman** sang in the Radio Diffusion performance of "Werther" in Paris on June 10. **Raoul Jobin** was the tenor lead. . . . **Eva Likova,** the blonde New York City Opera soprano, will be heard as Michaela, Euridice (in "Orfeo"), and will be soloist on Viennese Night in Newport, R. I., this August. **Remus Tzincoca** is music director. . . . **Paul Strauss** will conduct 25 concerts next season in Europe, including the Mozart Festival in Strasbourg, a tour of Spain, Italy, Germany, and Austria, returning after the Vienna Philharmonic stint to his native America. . . . **William Steinberg,** monitor of the Pittsburg Symphony Orchestra, has completed his assignment for an eight-concert Beethoven Cycle with the Concertgebouw of Amsterdam. The renowned conductor was also scheduled to lead the two opening concerts of the Holland Festival, June 15-16. . . . **S. Hurok** sailed in late May to attend the Trooping of the Colors, among other events, at Queen Elizabeth's Birthday Parade June 9th in London. The **Scots Guard Regimental Band** (the honored color of the celebration), with Pipers and Highland Dancers, will be presented by Hurok® in the United States next fall. Sadlers Wells **Ballet,** launching its fourth American tour at the "Met" in September, the **Comédie Française,** in premiere at the Broadway theatre with a five-play repertory in October, and **Antonio and his Spanish Ballet Company** are also announced for the coming season. The **Azuma Kabuki Dancers** and **Musicians from Tokyo** begin a world tour under the Hurok management starting at the Edinburgh Festival. . . . Lovely **Lily Pons** sailed aboard the *Queen Mary* for France and European appearances on May 25. Top dates for the diva were the June 13 Gilda in "Rigoletto" at the Paris Opera (plus concerts) and the "command performance" for the King and Queen of Greece in aid of Queen Frederica's private charity, the Greek Orphan Fund. . . . **Constance Keene** has completed a European tour highlighted by engagements in ten leading cities of Germany, with radio and recording dates in Berlin and Munich. The American pianist's British debut was made at the invitation of **Sir John Barbirolli** with the Halle Orchestra of Manchester. Miss Keene will play at Robin Hood Dell in July on the William Kapell Memorial program with the Philadelphia Orchestra.

■ Down Philadelphia way, in the beautiful gardens of Faraway Farm (Haverford), Mozart's lovely ladies waved their fans and employed their fascinations in "Cosi fan tutte," while the mere males of the **Academy of Vocal Arts** cast schemed and contrived to sweet music. The presentation by the Garden Club and the Board of Directors of the famous school was for the benefit of the Scholarship Fund and was staged with a pergola background, the audience being seated around the lilied pool.

HOWARD VANDENBURG, *young American tenor, has been acclaimed for superlative performances in the role of Lohengrin at the Bavarian State Opera in Munich, Germany. "More than a brilliant heroic tenor" (as one press reviewer put it), this versatile artist (who was formerly under the vocal guidance of New York City's Amy Ellerman) has been engaged to sing leading roles in Charpentier's* Louise, *Korngold's* Die Tote Stadt, *Bartok's* König Blaubart's Burg, *Michalonini's* Heimkehr, *Handel's* Julius Caesar, *Eck's* Die Zaubergeige, *and Auber's* Fra Diavolo.

This tenth annual Garden Opera Party enlisted the talents of Leonard Potter as Don Alfonso, George McClellan as Ferrando, William Murphy as Gugliemo, Sylvia Gwynne as Fiordiligi, Elisabeth Edwards as Dorabella, and Carol Lee Bergey as Despina. There was a small, well-trained chorus; staging was under the direction of Rose Landver. The version used was that of Ruth and Thomas Martin. From the standpoint of vocal production and diction, the performance was an outstanding success. Also from the Scholarship Fund angle (though all reports are not yet in), there was nearly a thousand dollars more in the "box office" than last year.

CHARLES HAUBIEL, *eminent composer, and his wife, photographed in the garden of the Emperor's Palace at Kandy, Ceylon, on their honeymoon world cruise on the* Caronia. *At present enjoying their California home, the Haubiels return to New York City in December for the premiere of Mr. Haubiel's latest opera, to be produced by the Mannes School of Music, of which the composer is a graduate.*

SCHOOL NEWS

By GID W. WALDROP

Photo: Paul Parker

A scene from the Manhattan School of Music's opera workshop production of Cimarosa's Love Triumphant, *which received its American premiere on May 25 at the Hunter Playhouse in New York City. Paired with Boris Koutzen's* The Fatal Oath, *both operas were conducted by Hugh Ross, directed by Rose Landver, and produced by John Brownlee.*

COLLEGE PRODUCTIONS

Manhattan School of Music

On May 25, the Opera Workshop of the Manhattan School of Music presented two operas: a refurbished opera by Cimarosa, *Love Triumphant,* which was adapted from the original, *An Italian in London* by Confalonieri, and presented in the English translation of George and Phyllis Meade; and the world premiere of Boris Koutzen's *The Fatal Oath,* to which the composer had written his own libretto based on *La Grande Bretêche* by Balzac. For the promotion of contemporary opera the Manhattan School deserves special kudos.

The Cimarosa work is a pleasant trifle, grateful for the singers if they can master the vocal style, which only Mr. Flagello, as Polidoro, succeeded in doing. But the tasteful and witty staging of Rose Landver helped to overlook vocal shortcomings.

Mr. Koutzen's opera unfortunately has not enough dramatic drive, either in the libretto or the music, to fulfill the demands of the highly theatrical story. In it an irate husband, suspecting his wife's infidelity has walled up a closet in which her lover has hidden because of the husband's unexpected arrival. A similar situation is found in Schilling's *Mona Lisa,* and the same subject was commissioned as an opera from Charles Hollingsworth, this year's Prix de Rome winner, by the NBC Opera. The work is not well balanced. Interludes which are too long procrastinate the story. The orchestra often drowns the singers, and what they have to sing is not very distinguished. The Countess' rather long monologue in the beginning of the work misses fire, and the love duet between her and her lover neither soars nor sings. The net result is a work which is written with technical craftsmanship but not by a dramatist. Geraldine Kullman, Margaret Tunley, Brent Williams, Robert Falk, and Harold Orbach were cast in the Koutzen opera, while in the Cimarosa work Ezio Flagello, Carline Ray, Harold Orbach, and Barbara Joerling did the honors. John Brownlee was producer, Hugh Ross, musical director, and Rose Landver, stage director. The excellent Manhattan Orchestra was in the pit.

H. W. L.

Hunter College

On May 20 and 21, the Hunter College Opera Association and Opera Workshop offered an evening of three one-act operas by Martinu, Tcherepnin, and Meyerowitz which, conducted by Francois Jaroschy and staged by Rose Landver, gave convincing proof of the fine work accomplished by this outfit. While on stage things were musically and histrionically in excellent shape, due to Mme. Landver's imaginative guidance, Mr. Jaroschy as the musical director achieved a performance of remarkable unification, precision, and dramatic liveliness.

What Men Live By by Bohuslav Martinu opened the evening. The score, based largely on Czech folk music, is full of warm, heartfelt music, and though the work, which is based on a Tolstoy novel, lacks real theatrical tension, it does give the singers and orchestra grateful assignments. With Oscar Schlegel in the title role, Amalia Bischoff in the leading female role, and a host of other gifted performers in the numerous other roles, the work was well received.

Alexander Tcherepnin's *The Farmer and the Fay,* also a one-acter, is based on a tender Chinese love story between a mortal and a nymph. The music is delicate as a Chinese watercolor, artful, and with a charming reticence. The opera, commissioned by the Aspen Institute and premiered there a year ago, was sung in French. John Brownlee, Metropolitan opera baritone, made an English translation of the narrative, which joins the four scenes together, and he spoke the lines with great sensitiveness. The score is of an inventive coloristic shading, the vocal line of exceptional brilliance, and grateful for the singers. Jeffrey Wolfe and the excellent Collette Warren were the fine singing actors.

Jan Meyerowitz' *Bad Boys in School* is an overwhelmingly amusing farce, both in word and music. His work brought the evening to a hilarious ending. The book, adapted by the composer from a play by Nestroy, abounds in funny situations. The music is forthright and exhibits the composer's first-rate theatrical genius and melodic inventiveness. Of the large cast, Robert Shuster, son of the Hunter College President, gave a most colorful characterization of the instructor, Hodge-Podge, which in its pompousness certainly was the exact opposite to what he finds in his own home. Jeffrey Wolfe as the examining Dr. McGillicuddy and all the others in the cast gave hilarious impersonations which kept the audience shaking with laughter. The two last-named scores are undoubtedly a welcome addition to the operatic repertoire of colleges. They are surefire hits, especially if done with the taste and musical conscientiousness that was evident in this admirable performance.

H. W. L.

FACULTY APPOINTMENTS AND RETIREMENTS

■ Outstanding among summer faculty appointments at the Royal Conservatory of Music of Toronto are Aksel Schiotz, the renowned lieder singer, to teach voice, Alexander Schneider and Zara Nelsova to teach violin and cello respectively, and Roy Harris to head the composition department. The Conservatory's 17th Summer School will run from July 4 to July 29, and will be under the direction of Boris Berlin.

■ Pianist Joseph Battista of New York, distinguished young American concert and recording artist, will join the University of Illinois School of Music faculty on Sept. 1. Winner of numerous prizes and awards, Battista was also selected for the famed South American Novaes prize, which included study with the Brazilian pianist Guiomar Novaes and a tour of South America.

■ Professor Martin Bernstein has been appointed chairman of the Department of Music at New York University's Washington Square College of Arts and Science, and head of the department at the Graduate School of Arts and Science. He succeeds Professor Philip James, who is relinquishing the position to devote more time to composing. Dr. James will continue to teach part-time.

Photo: Loulen

Scene from Merry Mount *by Dr. Howard Hanson, director of the Eastman School of Music, presented in the Eastman Theater by the School's Opera Workshop. The opera, which deals with Puritan life in early New England, was revived, 21 years after its "Met" premiere, for the 25th Festival of American Music.*

■ Rudolph Thomas has been appointed musical director of the Columbia University Opera Workshop. Mr. Thomas has conducted opera extensively in Germany; in this capacity he has served as assistant to Fritz Reiner, and at the request of Walter Damrosch organized the first WPA orchestra. It is planned that Mr. Thomas will hold auditions for next year's productions at the Music Department Building on the Columbia University campus from Sept. 23 to Oct. 2.

■ Composer Cecil Burleigh retired this June from the music faculty of the University of Wisconsin on a full tide of appreciation expressed by admiring colleagues, students, and friends. He was honored in late April with a week-long festival of his works at the Madison, Wis. school.

■ Bernard Goldberg, principal flutist of the Pittsburgh Symphony Orchestra, will teach flute this summer in the Department of Music at Carnegie Tech.

■ Dr. John Ward, young University of Illinois musicologist, has accepted an appointment as Associate Professor of Music at Harvard University. Dr. Ward is a specialist in the history of the music of the Renaissance. His Wellesley College edition in 1954 of "The Dublin Virginal Manuscript," a collection of keyboard pieces dating from about 1570, attracted wide scholarly attention.

■ William B. Masselos, who made his New York Town Hall debut at the age of 18 and who has been soloist with the New York Philharmonic-Symphony, will join the Music School faculty of Indiana University next fall as resident pianist. Masselos won the young Artist's Award of $1,000 in the 1947 Auditions of the National Federation of Music Clubs. The pianist has made several recordings on the MGM label.

■ Dr. John Finley Williamson, president of Westminster Choir College, has announced that in September Frances Clark will join the faculty in Princeton, New Jersey, as head of the Piano Department. Miss Clark's assistant will be Louise Goss, who has long been her associate.

■ Albert Alphin, director of the Boston Conservatory of Music, has announced the appointment of violinist Frank Kneisel to the Conservatory's teaching staff, beginning in the fall of 1955. Mr. Kneisel has previously served on the faculties of the Juilliard School of Music and the Kansas City Conservatory of Music.

■ Alexander Tcherepnin, pianist-composer, and his wife, the Chinese concert pianist Hsien-Ming Tcherepnin, have been engaged to conduct an advanced seminar in modern and contemporary music as a feature of the regular summer session (June 27 to August 27) at the Music and Arts Institute of San Francisco.

New Opera Program at UCLA

With the opening of the new Music Building in the fall of 1955, the Department of Music at the University of California in Los Angeles announces the institution of a new program providing for specialization in Opera. Students enrolling in this curriculum will receive a Bachelor of Arts degree in Music with a minor in Theater Arts and a certificate of achievement in the operatic field. Besides providing a broad understanding of the history and theory of opera and the music theater, the program will encompass all the skills necessary for the opera singer, director, and conductor. With excellent facilities in the new Arnold Schoenberg Hall, in addition to a small experimental practice stage, it will be possible to undertake an extensive and regular schedule of operatic performances. It is also hoped to encourage the creation and production of new American operatic works.

Schoenfeld Sisters Tour Western Schools

Eleonore Schoenfeld, concert cellist, and Alice Schoenfeld, concert violinist, have undertaken an extensive teaching and concert tour of Western Colleges. From June 18 to July 14 the well-known California artists will give a series of seven concerts, three lectures, and fullfil teaching assignments at the University of Colorado in Boulder. On July 21 they are scheduled for a concert at the State College in Logan, Utah. From August 14 to 28 they will teach at the Idyllwild School of Music in California and present a duo-concert at the School.

Gerald Johnson Addresses Peabody Exercises

Gerald W. Johnson, noted journalist, amateur musician, and author of (among many volumes) *A Little Night Music,* was guest speaker for the graduation exercises, June 3, at the Peabody Conservatory of Music, Baltimore. Mr. Johnson, whose astute observations on the world-at-large are currently aired on television, borrowed a plural from Toynbee and spoke on "The Musician in a Time of Troubles."

St. Olaf Choir Tours Europe

The St. Olaf College Choir (57 members) left, June 2, on the first leg of their journey to begin a European concert tour. The choir has given 19 concerts en route between the Northfield, Minnesota campus and their boarding of the Norwegian-American line's *Stavangerfjord* on June 22 in New York City. This third European tour will include concerts in Norway, Sweden, Denmark, and Germany.

Philadelphia Conservatory Commencement

Dr. Willem Ezerman, president of the Philadelphia Conservatory of Music, awarded 26 diplomas and degrees at the school's 78th commencement on

June 6. Performances by the Conservatory Chorus and Orchestra were features of the exercises. Doctor of Music degrees were awarded to Claire C. J. Polin and John Keil Richards.

CONTEST ANNOUNCEMENTS

■ The **National Association of Teachers of Singing** has announced the first annual Young Artist's Contest for the "Artist of the Year" Award. The purpose of the competition, as stated, is to afford recognition to outstanding young singers from each of the eight Districts; to select an artist ready for concert career; to bring winners and alternates to the attention of management and audiences. The Audition Committee is as follows: B. Fred Wise (chairman), Romney Fell, Arnold E. Putnam, Henry Hobart, John L. Lester, Louis Nicholas, John Thut, Eugene Fulton. Artist Advisors are John Charles Thomas, Doris Doe, Solon Alberti. Requests for further information and applications may be made to the Regional Governor of the contestant's home district. Bernard U. Taylor is president of the sponsoring organization.

■ The opening of the 11th Annual **George Gershwin Memorial Contest** for the best orchestral composition by a young American composer, was announced recently by Maurice B. Leschen, President of the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc. The contest will close on August 31, 1955. This year's winner will receive a $1,000 cash prize, and the winning composition will be given its world premiere by the N. Y. Philharmonic-Symphony Orchestra at one of its regular concerts in Carnegie Hall, with Dimitri Mitropoulos conducting.

■ The **Juilliard Alumni Association** offers a Scholarship in the Juilliard School for the season 1955-56. The award is limited to children of members of the Alumni Association who are entering the School as new students. Application should be made to the Juilliard Alumni Association (Juilliard School address).

■ The **Friends of Harvey Gaul** announce their Ninth Annual Composition Contest for 1955. There will be two prizes—a prize of $200 for a sacred Easter solo with piano or organ accompaniment not to exceed ten minutes, and a prize of $100 for the best composition for solo harp.

■ More than 1100 inquiries and 50 applications have already arrived at the Secretariat of the **Geneva Competition** for the 1955 Contest, which will take place in Geneva this year from Sept. 17 to Oct. 1. Applications will be accepted until the 15th of July. The governments of Austria, Italy, and Yugoslavia have organized special competitions for choosing young artists to send as candidates to the Geneva Contest.

■ The closing date for submitting manuscripts to the 1955 contest sponsored by the Composers Press (**Publication Award Contest**) has been extended to Nov. 1, 1955. Winning works will be published and the composers given a royalty contract. For information write The Composers Press, 1211 Ditmas Ave., Brooklyn 18, New York.

■ The **Northern California Harpists' Association** announces the Eighth Annual Competition for new works for harp. Two prizes will be awarded—$200 for a harp solo, and $200 for a work for harp in a solo capacity in combination with one or more instruments. Entries should arrive no later than Jan. 15, 1956. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

■ The **Church of the Ascension,** Fifth Ave. at Tenth Street, New York City, is again sponsoring a competition for an Ascension Day Festival Service composition. $100 will be awarded for the winning composition, and the H. W. Gray Co. will publish the winning work on a royalty basis. Entries must be in the mail by Feb. 1, 1956.

RECENT PRIZEWINNERS

■ This year's **W. W. Kimball Award,** sponsored by the Chicago Singing Teachers Association, for the best song written by an American composer has been presented to Kenneth Lee, head of the music department of Lenoir-Rhyne College, Hickory, N. C.

■ The **Blanche Thebom Scholarship,** a $750 award for a year of vocal study in New York, has been won by Maryls Ann Watters, soprano of Kansas City. Miss Watters, who won the competition over some 200 applicants, is a featured singer at the Radio City Music Hall.

■ Scholarships for study this summer at the **Fontainebleau School of Music** in France have been awarded to Barbara and Carol Stein of New York. Barbara is the recipient of the **Russell B. Kingman Scholarship** for cello, and Carol has won the **Jacques Durand Scholarship** for violin study. The **Francis Rogers Scholarship** for voice study has been won by bass-baritone Douglas Bredt, a graduate student at Drake University. The announcements were made by Quinto Maganini, chairman of the board of trustees of the Fontainebleau Association.

■ The **Tamiment Institute Award** for an original string quartet has been won by John A. Riley of New Haven, Connecticut. Mr. Riley is a graduate student in composition at Yale University.

■ Miss Arabella Hong, soprano of New York City and a graduate of the Juilliard School of Music, won the eighth annual **JUGG Inc. Award.** The winner receives a Debut recital at Town Hall, N. Y. C.

■ Winner of the most coveted of violin awards, the **Brussels Concours Reine Elisabeth Prize,** is the young American violinist Berl Senofsky. For the first time in the history of the contest, there was a unanimous decision of the judges in favor of young Senofsky for the $3,000 first prize and gold medal. An overwhelming ovation

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by the Belgium audience greeted the winner. Other winners included the following: 2nd Prize ($2,500) to Julian Sitkovetsky of the USSR, 3rd Prize ($2,000) to Pierre Doukan of France, 4th Prize ($1,500) to Francine Dorfeville of France, 5th Prize ($1,000) to Victor Picoisin of the USSR, and 6th Prize ($800) to Alberto Lysy of Argentina.

■ At the annual scholarship auditions of the **Carl Friedberg Music Foundation, Inc.**, on June 3, scholarship grants were awarded to Sonya Bashore of Oberlin, Ohio, John Covelli of Chicago, Ill., and Loretta Poto of Boston, Mass.

■ The **John Hay Whitney Foundation** has announced three awards to young musicians. These Opportunity Fellowships are granted to young men and women who show exceptional promise and who have been prevented by race, cultural background, economic status, or place of residence from fully developing their potentialities. The winners are Miss Miriam Elizabeth Burton of New York to continue training in voice with a year's study in Europe, Miss Masa Kitagawa of San Francisco to continue professional training in piano at the Juilliard School of Music and to study the Japanese language at Columbia University, Mr. Carl Darrow White of New York to continue work toward an M.A. degree in voice at the Juilliard School of Music.

■ A 15-year-old Evanston, Illinois girl, Rochelle Liebling, pianist, is the winner of the 16th annual **Stillman Kelley Scholarship** of the National Federation of Music Clubs. Miss Liebling is a pupil of Rudolph Ganz. The scholarship is for three years, and has a value of $1,000.

■ Edgar Lewis, Jr., Laramie, Wyo., has been awarded the **Elsa Sawyer Memorial Scholarship** of $1,050 for 1955-56 by the University of Wisconsin School of Music. In announcing the award to Lewis, Prof. Paul G. Jones, chairman of the scholarship committee, revealed that three additional scholarships for freshmen will be awarded in June, according to the terms of the Sawyer bequest.

■ The **Olga Samaroff Foundation** announces the awarding of the following three Grants-in-Aid for the year 1955-56: Robert Smith, a pupil of Edward Steuermann at the Philadelphia Conservatory of Music; Daniel Pollack, a pupil of Mme. Rosina Lhevinne at the Juilliard School of Music; and George Katz, a student of Josef Raieff at the Juilliard School of Music.

Principals in the presentation of Haydn's "Creation" at the 57th annual Cornell College May Music Festival, Mt. Vernon, Iowa. From left: Harold Brindell, tenor; Paul Beckhelm, director of the Festival and the Cornell Oratorio Society; Frances Yeend, soprano; George Schick, associate conductor of the Chicago Symphony Orchestra; and Miles Nekolny, baritone. This was the 53rd consecutive appearance of the orchestra at the Festival, and the concluding concert, on the evening of May 7, was given by the orchestra.

■ The yearly presentation of awards to those receiving honors for performance in the annual 1955 auditions sponsored by the **Griffith Music Foundation** (Mrs. Parker C. Griffith, President) was made in the Mosque Theatre, Newark, N. J., on the afternoon of June 5. Mrs. Griffith, with the assistance of Marry Mack, Concert and Business Manager of the Foundation, personally presented to the young musicians the Artist Awards for voice, piano, and violin, special honor awards, and the general Honor Awards for violin, piano, composition, ensemble, and voice in the young artist, artist preparatory, senior, junior, and introductory grades. The growth from an original enrollment of 58 to the record enrollment of more than 2,500 this year is one important indication of the value of the Foundation's educational work to the people of New Jersey.

■ The following five composers have received the **Fromm Music Foundation Awards** for 1954: Lou Harrison, Alan Hovhaness, and Jerome Rosen (all of the U.S.A.), Wilhelm Killmayer (Germany), and Ilhan Usmanbas (Turkey). In addition to awards for compositions, the Foundation made special grants for writing or special projects to the following: Ernst Krenek, Robert Muczynski, Music Institute of Aspen, Ben Weber, and the Newberry Library of Chicago.

■ American soprano Mija Novich, of the New York City Opera Company, has won first prize in the **Allied Arts Advisory Committee Contest** in Chicago.

■ Columbia University has awarded the **Joseph H. Bearns Prize** of $1,200 to Richard Willis for his Symphony No. 1. Mr. Willis teaches at Shorter College in Rome, Georgia.

■ A total of $7,500 in prizes to student composers has been awarded in the annual competition sponsored by **Broadcast Music, Inc.** The $2,000 first prize has been awarded to Ramiro Cortes, 22-year-old UCLA student from Dallas, Texas. This is the third prize this year won by the young composer, Mr. Cortes also having won the George Gershwin Contest and the Eurydice Chorus competition. Other Student Composer Radio Awards this year were made to Roland Trogan ($1,500), Jack S. Gottlieb ($1,000), Arno Safran ($750), David M. Epstein ($750), Edwin A. Freeman ($500), and Donald Jenni ($250).

■ After two months of preliminary auditions had narrowed the field down to three finalists (Basil Landia, soprano; John Modenos, baritone; and mezzo-soprano Margaret Tobias), the three young singers had to "sing it out" for the **American Theatre Wing Concert Award.** Miss Tobias was the winner for the prize, which entitles her to a debut concert in New York's Town Hall with all expenses paid.

■ Kenneth Lane, the young Jersey City dramatic tenor, was presented with a special Honor Artist Award for excellence in his recent Carnegie Hall concert of April 24, by the **New York College of Music** at its commencement exercises in New York's Town Hall.

STUDIO NOTES

■ Sperber-Hopkins Studios report the successful appearances of Roberta Diggles, soprano, on TV's "Breakfast at the Sheridan," in summer concerts at Hotel Cliff Lawn Manor, Newport, and as soloist in the Mozart Mass performance under the direction of Remus Tzincoca in Newport. Lou Drane, soprano soloist of the Matthewson Street Methodist Church (Providence, R. I.), was featured artist in the concert sponsored by the American Farm Bureau in Tiverton, R. I. Lucretia Atwater, contralto, was heard in recital, May 3, in Providence, and in the same city Terese Martin was soloist for the Chopin Club on President's Day, May 12. Constance Foster was heard on the radio program "Musical Horizons," representing the Mnemosyne Society of Fine Arts. Josephine Borges sang at the June 16th dedication services for the newly built church of Warren, R. I.

■ Alton Jones announces his summer master classes for pianists to be held in his New York studios July 5 through August 13. Six of the artist

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pupils under Alton Jones' guidance will be heard in solo recitals in New York this coming season, and on Dec. 4th the famous artist-teacher will appear in concert at Town Hall.

■ Muriel Smith, American mezzo-soprano and pupil of Chevalier Alfredo Martino of New York City, made her European concert debut in a recital in Wigmore Hall, London, on June 26.

Currently featured in the role of Lady Thiang in the London production of *The King and I*, now in its Twentieth month, Miss Smith also appeared in a benefit program with Danny Kaye and Marlene Dietrich in London late in June.

Martino announces that the opera workshop which he sponsors, composed entirely of pupils of his own studio, is under the musical direction of Siegfried Landau, distinguished operatic conductor now directing the Brooklyn Philharmonia.

■ Thirteen young vocalists joined in an hour and a half of songs and arias for the annual commencement recital presented on May 17 by Rita Kittain and Lydia Chaliapin; but the number was evidently lucky, as most of the aspirants for honors turned in a creditable job, several appeared exceptionally gifted, and all denoted good fundamental schooling in vocal technique, stage deportment, and programming. Since all the voices were fundamentally excellent, it is difficult to give more credit to one than another. Among previously heard favorites were Susie Matthews, Regina Price, Sydelle Radin, and Nina Kaleska. Gloria Spencer, heard before on these programs, showed admirable improvement in control and stage manner. New to this reporter but interesting were Annette Price, Anne Marie Randall, Doris Trento, and Rose Meinelies. Maxfield Lund and Murray Sussman, tenors, and Carmine John Fiorito, winner of the Westchester County Young Artists Award, strengthened the program and added to the enjoyment of the large audience. Besides basso Fiorito, who, I believe, appeared last May, there was a splendidly promising young dramatic soprano, Charlotte Louise, who will bear watching. Leo Taubman played masterly accompaniments assisted by artists Rene Kennedy, cellist, and Yvonne Bizet, violinist. M. C.

■ Prominent among artist students of Cecile de Horvath, well-known Chicago pianist and teacher, are Tom Manshardt, who was soloist this spring with the Stuttgart Symphony Orchestra and the Rome Philharmonic; Carrol Meyer, soloist in the Brahms D Minor Concerto with the Community Orchestra in Boise and Twin Falls, Idaho; and Evelyn Teander, who was guest artist recently for the Treble Clef Club of Des Moines, Iowa. Other gifted pupils who have been engaged for club and school programs, are Angela Bell, George Sanders, Sandra Sanders, Miriam Mast, Ellen McKittrick, and Nancy Heusinkfeld.

■ Esther Bowker, member of the artist faculty of the Chicago Conservatory, presented 15 of her pupils in a vocal recital in the Music Room of the Fine Arts Building at the close of the school year. The program included lieder, arias from opera and oratorio, songs by American composers, and choral works sung by the Student Chorus from Miss Bowker's studio.

DORIS HEVENER BOLVIG, *pianist, and* LAWRENCE TURNER, *bass-baritone, have completed plans for the third Glenora Music and Art Festival (July 23-24, 30-31) at their Happy Hilltop Farm, Glenora-Seneca Lake, N. Y. Attractions include: the Dundee Choral Group (Lee Jerome, director); Emily Franz, violinist; piano and organ recitals; Jeanette Killian in a program of folk songs, with Arlene Feyder, cellist; the gifted Bolvig family —Doris, Laurie, Beth—and Mr. Turner; Kathernie Elliott, harpist; Jane Cowl, pianist; Melvua Bills, flautist; Jack Kilty, Lucille Kilty, and Mac Perrin, vocalists; an exhibition of "Precision" paintings; folk and art dancing; and "sings."*

■ Sharnova studio events of the past month included a joint recital by Joyce Sherman, lyric coloratura, and Glenn Thomas, baritone; Opera Workshop performances at the Eleventh Street Theatre—by Philomena Santon, as Fiordiligi in Mozart's *Cosi fan Tutte*, and Sheldon Patimkin, tenor, in *Manon* and *Rosenkavalier;* Sharnova's Student Recital; and the Master Recital of Glen Thomas, and his solo appearance with orchestra at the Conservatory's Commencement Concert in Orchestra Hall. Miss Sherman sang a full-length recital at Alverno College Concert Auditorium in Milwaukee on May 25. Her program listed songs of Purcell, Vivaldi, Schubert, Strauss, Rachmaninoff, Obradors, Duke, and Sacco.

■ Maestro Michele Fonticoli will conduct his summer school of singing in the historical old Dutch stone manor house located 80 miles from New York in Shawangunk, near the towns of Walden and Pine Bush. The house was built by Dutch settlers over 300 years ago and is registered as the fifth oldest in the United States. Rich in pre-revolutionary lore, it stands on an old Indian village plateau, surrounded by 90 acres of rolling country scenery. Set in the heart of the Shawangunk mountains, on the Shawangunk River, the house, with its Old-World atmosphere will be an inspiration to the artistic and imaginative student of music.

In the intensive summer course of eight weeks, beginning July 11, Maestro Fonticoli, concert and opera tenor, will teach the fundamentals in the art of singing, applying the technique of the traditional Italian school, of which he is an exponent, and specializing in Italian pronunciation. He is the author of an essay and a treatise on the art of singing and of a booklet on Italian pronunciation. Students will be afforded an opportunity to appear in operatic sketches.

■ Adele Dorothy Lauth presented eight students in recital on May 6. Among those featured were Kenneth Schapin, winner of the Hollywood Bowl Award, programming the C-sharp Minor Prelude and Fugue of Bach, a group of Chopin Etudes, and the Mozart D Minor Concerto; Anita Van Heers, heard in several Beethoven works; and Lynn Kahle in the Khachaturian Concerto, with Dean Hollister at the second piano. Miss Van Heers recently won an Academy of the West Scholarship for 1955 and has received a Life Membership in the California Award Federation. Lynn Kahle, who began her piano studies at the age of five under the guidance of Miss Lauth, has chalked up new laurels as one of the winners of the 1955 Long Beach Young Artists Competition, plus a year's scholarship at the University of Southern California at the Academy of the West in Santa Barbara.

■ The annual Spring recital series at the Dolf Swing Studio, New York City, opened on the evening of May 31, with Sigrid Ecklof Swing at the piano. A varied program of classic compositions and operatic arias provided an interesting evening of song by several very capable young singers. Joseph Gustern was heard in six lieder of Brahms and in the Mozart aria "Mentre Ti Lascio"; Joan Taylor sang five French songs by Duparc and the Ballatella from Leoncavallo's *Pagliacci;* Esther Dipsiner offered six unhackneyed Debussy songs and later the Schubert "Der Hirt auf dem Felsen," with Walter Lewis as assisting clarinetist. Dale McKechnie sang two songs by Dowland and one each of works by Barber and Rorem; as a final number on the program he joined with Miss Taylor in the Nedda-Silvio duet from *Pagliacci*. All of the young artists sang with assurance, fluency, and an unusually keen interpretative sense.

The second recital of the series presented Joseph Allen, tenor, in Bach, Brahms, and Mozart numbers; William Shores, baritone, in

(*Continued on page* 44)

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Sixteen-year-old SYLVIA SOLOMAN, *pupil of Hazel Dorey (Guild Chairman in Williamsport, Pa.) has just been awarded the Guild's Paderewski Medal. Miss Soloman, who has appeared four times as soloist with the Williamsport Symphony Orchestra, recently gave a full-length recital at Lycoming College.*

A hundred-dollar Scholarship will go to each winner of the Paderewski Medal who has accumulated 180 favorable checks. The medal is awarded to those who play a ten-piece program each year for ten years. In each program after the first four, the student is required to play Bach and a variety of sonatas, both romantic and modern. Since the medal is usually won about the time of college entrance, or a year or two after, the extra cash, as well as the honor, are especially welcome. In some communities teachers are very alert to this opportunity, and start beginners at an early age. At six or seven this is comparatively easy. As the pupil grows in musical intelligence, his repertoire becomes more difficult, but the teacher who plans advancement carefully finds this is not a strain on the average pupil, especially when he takes advantage of the sight-reading, transposing, and technical opportunities offered in the Guild Syllabus.

Why the "180 points of commendation"? In ten years that is an average of 18 a year. There are apt to be eight to ten different judges in that time, with diverse viewpoints on musical and technical qualifications. If all these people average 18-plus checks, the student is almost sure to be outstanding, and the Guild can be proud of its work. Mere memorization is not enough—quality as well as quantity is demanded.

College entrance requirements for musicians are the highest in the history of the country, principally because private teachers are producing better-trained students. Guild auditions have been a significant factor in this early training.

The $1000 Artist Prize of the National Federation of Music Clubs was won by Ivan Davis, whose study has been entirely with Guild teachers. Mrs. B. A. Rea of New Mexico, Silvio Scionti and Grace Ward Langford of Texas.

Sandra Guisler, entered in the auditions by Alma Leighty of Altoona, Pa., has been awarded a $1000 scholarship to Oberlin. Diane Winter, for nine years a National Winner in Altoona, just gave her fifth annual solo recital.

For ten years Frank Saunders, Jr., pupil of Gilitte Everett of Virginia and Leo Rewinsky of Connecticut, has taken part in Norfolk Guild auditions and is now a Paderewski Medal Winner. Recently he was soloist with the New Haven Business Men's Symphony (Harry Berman conducting) when they appeared at the Choate School in Connecticut.

The New Century Auditorium in Philadelphia was the scene of a recital given by Arthur Hice's artist pupils. A distinguished audience was present, many of them having appeared in Guild auditions for a number of years.

Daniel Kelley, for four years a "National Winner" student of Florence Wagner, was soloist recently with the Erie (Pa.) Philharmonic Orchestra.

Laurinburg, North Carolina, may be a "dot on the map," but it takes a week to hear all the entrants in Guild auditions there. Oscar B. McCormick has gently encouraged teachers in surrounding towns until all available time and space are filled to overflowing. New centers are springing up in surrounding towns.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ A prime entry in the it's-about-time department is Edward N. Waters' *Victor Herbert: A Life in Music* (Macmillan, 653 pp., $8.50). No comparable study of the Irish-American operetta composer has ever been printed. While it may be that the music of Victor Herbert will assume less and less importance in years to come (right now he seems to be dropping rapidly from the repertoire), he himself was a significant and greatly loved figure. And he had a career that touched on many aspects of music in this country. He was a cellist in the Metropolitan Opera orchestra; a solo cellist, too, of no mean attainments; a chamber-music player; a first-class bandmaster; a conductor who brought the Pittsburgh Symphony to national attention; a composer of light salon music; also a composer who "made" the Metropolitan with one grand opera (*Natoma*) that achieved thirty-five performances, and another (*Madeleine*) that achieved but four. And he set America afire with such popular Broadway successes as *Babes in Toyland, Naughty Marietta,* and others. In addition, he was instrumental in the formation of ASCAP.

All this is recounted in Waters' book, which is a tribute to the author's industry and research. Nothing is omitted. Indeed, the book is *too* thorough. Waters obviously hated to leave anything out, and he included program after program, date after date, document after document. A little pruning would not have hurt the book and might have made it read faster. For, in all truth, while all the information is present, it cannot be said that Herbert really comes to life. Herbert was a more colorful figure than Waters' book will suggest.

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Nevertheless, the important thing is that here is a book which contains a great mass of documentary material pertaining to Victor Herbert—names, dates, lists of casts, fine performances, plus a complete listing of all of the composer's works. For this, the researcher and the general reader are in debt to Waters, and his book will be the definitive work for a long time to come.

■ Another book which fills a need is *Music in Canada,* edited by Sir Ernest MacMillan (University of Toronto Press, 232 pp., $5.00). Here 18 contributors discuss various phases of Canadian musical culture—the historical background, folk songs, composition, orchestras, choral music, opera and ballet, soloists, chamber music, radio and film music, education, church music, festivals, popular music, musical organizations. None of this is easily available elsewhere, and it would take a great deal of digging to come up with the information here present.

The prevailing tone of the book is optimistic, as well it might be. Canada is one of the wealthiest countries on the globe, and it is growing fast. Only a generation ago there was a minimum of organized musical activity; today, even the Canadians find it hard to keep up with the constantly expanding developments. Canada has not yet exerted its full force upon international musical affairs, but it is certainly on its way.

■ Latest of music appreciation books off the press is *The Enjoyment of Music: An Introduction to Perceptive Listening,* by Joseph Machlis (Norton, 666 pp., $6.50). Undoubtedly intended as a college text, this book contains much information that the average music lover can digest with profit. Machlis has organized his book in quite a different manner from the appreciation texts normally encountered. It is not chronological; it hops from the romantics and late romantics to the pre-Bach composers and then back to the moderns. It also has some clear, simplified explanations of musical terminology.

But where the book really differs from most others of its sort is its emphasis on modern music. Machlis appears to have a real liking and appreciation of the modern scene, and he takes his reader into a discussion of nearly every contemporary figure worth mentioning (and even a few who are not). One omission: the most important British symphonist, Ralph Vaughan Williams. It may be that Machlis is a little too eager to embrace the contemporary scene; one gets the feeling that a little more discrimination might have been in order. Yet he is not paying mere lip service to our generation; unlike many authors of college texts and/or appreciation books, he is a real enthusiast; and this enthusiasm is communicated to the reader. Some good may come of it.

"VIEWPOINT FOR SINGERS" by Silvia R. Bagley (*The World Press, Inc.,* Denver, Colo.). This very sensible treatise appears to be most useful, not exclusively for singers, but for the vocalist or student who aspires to the teaching profession. In this regard it is an excellent textbook. The writer has evidently made a serious study of the methods and techniques of the better teachers in the field and has combined her research with practical and well-balanced personal experience. There are pages of interesting reading, suggestions, directives, and helpful hints both for young teacher and student.

Miss Bagley correctly states that opinions may differ on several points and indicates her own flexible agreement to listen to the ideas of others. There might be some argument on her permission of *ad lib* breathing until beginners are adjusted (I would expect correct stance and direction from the first note of singing)! Also the word alteration in the high tessitura is experimental in an individualistic sense, as are also her selections of difficult and easy vocal repertory, although this, on the whole, is one of the most concrete and valuable portions of the book. M. C.

STUDIO NOTES

(*Continued from page* 42)

Destouches' "Les Elements" and arias of Gluck and Handel; soprano Jan Speers in English songs and Milhaud's "Quatre Poèmes de Catulle" (with violinist Edward Seferian); Clifford Snyder in rare Schubert songs and Ravel's "Don Quichotte à Dulcinèe." This was an outstanding concert for song delivery and program selection.

The third and final recital, June 16, introduced Arno Jaconsen, basso, in an excerpt from Handel's *Samson* and Cantata No. 73 of Bach plus a lengthy English group; William Naehr, a Canadian tenor who sang Italian classic airs and the Rinuccio aria from *Gianni Schicchi;* Esther Dipsiner (substituting for an indisposed colleague) singing fluent classic arias and songs in English; Wendell Howard, baritone, in Old English, Scarlatti, and Handel numbers; and Sherril Alver, a deep-toned mezzo, in a Fauré group. Sigrid Ecklof Swing was the capable, gifted accompanist.

PUBLISHERS' MART

By J. KENNETH WILSON

Photo: Manny Greenhaus

At a luncheon given for senior employees, Carl Fischer, Inc. honors Emil Stock for his 50 years of service to this famous music house. Mrs. Walter Fischer, widow of the late president, presents a check to the honored guest. Left to right, with years of service: Henry Kemper, 51; Alois Koetting, Assistant Treasurer; 34; Clifford Carter, Vice President, 18; Mr. Stock; Eric von der Goltz, Vice President, 41; Mrs. Walter Fischer; Max Rittershausen, 45; John Siebold, 49; Frank Hayden Connor, President. Unable to attend was another 50-year employee, Martin Rommelsbacher.

ORCHESTRA

■ WALTER PISTON: "SECOND SUITE FOR ORCHESTRA." The movements of this work, which is dedicated to Antal Dorati and the Dallas Symphony Orchestra, are entitled (I) Prelude, (II) Sarabande, (III) Intermezzo, and (IV) Passacaglia and Fugue. The Prelude consists of a stately largo and an allegro fugal section, both of which are based mostly on the open sounds of the fourth and fifth. The Sarabande is a long aria-type piece in which the melodic line is always predominant, and the harmonies modal. The Intermezzo is a broad three-part form whose first and third sections employ a strong, incisive unison theme, while the middle section contrasts with its smooth, fluent character. The Passacaglia is based on a 12-tone theme which fits squarely into A Minor, and the Fugue which ends the composition is brilliant and energetic. Full orchestra is used, and there is a heavy reliance on the importance of the strings and general unison doubling. *Associated Music Publishers.* (Study score, $3.00)

■ CLIFFORD WOOLDRIDGE: "RUMPUS" FOR ORCHESTRA. Conceived in a style which is light and popular, this composition employs typical jazz harmonies, and the kind of clever, lively rhythms and melodies which are so characteristic of "pops" orchestras. The orchestration calls for two flutes, oboe, two clarinets, bassoon, four horns, three trumpets, three trombones, timpani, percussion, harp, and strings. There is never a dull moment, and there is plenty of contrast to the insistent little snip of a theme that keeps coming back. The formal construction is solid. *Associated Music Publishers.* (Full score, $2.50)

VOICE AND PIANO

■ Included in recent publications for this medium by the *Galaxy Music Corporation* are two songs by Claudio Monteverdi (1467-1643) and various selections of better-than-average quality. The Monteverdi songs, with texts in Italian and English, are freely arranged by Richard Manning: "Chioma d'Oro" (Golden Tresses), and "Ardo Scoprir" (Burning to Reveal). Both are expressive, tender love songs, composed according to the internal form of the texts. Published separately, 75 cents each. "Velvet Shoes" by Richard Hageman is an effective setting of the poem by Elinor Wylie. The composer makes especially good use of smooth, almost imperceptible modulations. In "Gavotte for an Elf," Jeanne Boyd, who writes both poem and music, employs typically baroque devices: the rhythmic setting for a gavotte, the use of a trio and *da capo*, and charactteristic chordal patterns. "My Love in Her Attire" by Hazel and Carleton Burke is a setting from Davison's "Poetical Rhapsody" of 1602, and uses modal harmonies which seem well in keeping with the text. "Come Now, Sweet Love," with words and music by Homer Simmons, is a short three-part setting of a two-stanza poem which has a delicate emotional appeal. "The Door That I Would Open" has words by Karl Flaster and music by Julia Smith. The voice line is simple and straightforward, while the accompaniment sometimes creates tensions by well-calculated dissonances.

■ FOUR SONGS by Seymour Barab. The first published work by Mr. Barab initiated the new American Composer Series to be published by Boosey and Hawkes. The beautiful poem "Go Lovely Rose" by Edmund Waller is set in a flowing, rather objective manner which is worthy of the classical significance of the words. "She's Somewhere in the Sunlight Strong," with words by Richard Le Gallienne, is treated mostly as a waltz in five-four time, and here, as indeed in the greater part of the four songs, the composer sticks religiously to tonal scales. "Minstrel's Song," with words by Thomas Chatterton, is based on a persistent rhythm which carries the music relentlessly from the beginning to the close. The final song in the volume, "I Can't Be Talkin' of Love," with words by Esther Mathews, is a lyrical *allegretto* with regular and rather square phrases. The collection of four, which are published together, is an achievement of clarity and effective combination of words and music. *Boosey and Hawkes,* $1.50.

■ FIVE SONGS by Jack Beeson. The titles of these songs, with poems by Francis Quarles, are "On Spiritual Fever," "A Good Night," "On the World," "Epigram," and "On Death." From both accompanist and soloist a considerable tenacity is required to perform this music, as it abounds in rhythmic and tonal complexities. Considerations of text-setting come first with this composer; very intricate time-signatures are required. The words, which are well suited to musical setting, often receive an uncommonly sensitive and lyrical treatment. The harmonic density is always consistent with the textual necessities of the given moment. *Peer International Corporation,* $1.00.

MUSICAL ACROSTIC No. 17

Prepared by CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 138 150 183 18 50 126 63 11 97 124

B. 94 17 179 109 90 159

C. 92 28 146 125 66 41 187 73 166 164 113

D. 68 36 1 82 155

E. 20 165 181 154 86 42 74 39 139

F. 71 175 60 114 48 99 161

G. 119 58 177 27 81 100 56

H. 172 53 76 2 35

J. 129 98 54 148 122 107 88 120 13

K. 174 79 141 142 23 133 84 65 118 32 45

L. 57 4 182 145 80 59

M. 101 21 78 135 91 116 151 30

N. 9 137 46 127 176 8 104

P. 38 106 128 123 153 14

Q. 52 115 103 40 147 77 19

R. 163 112 26 22 186 47 12 67

S. 130 51 83 7 61 72 55 169

T. 121 89 131 24 15 173 157 33

U. 132 96 184 37 110 162 170

V. 29 143 180 87 44 31 70 136 168 152

W. 3 85 160 105 144 25 49 111

X. 102 5 16 117 75 95 158

Y. 171 93 34 134 10 185 108 69 156

Z. 6 149 43 167 178 62 140 64

DEFINITIONS

The lowered supertonic is the root of this chord

Amer. soprano (b. 1884) first Elektra at Covent Garden

Any small town on a railroad line

An oblong, narrow drum

Composer whose real name was Levy (1819-1880)

Kenya's capital

To make small, tremulous noises

Mozart's "Serail"

One who reckons

Chromatic tones in medieval music

He usually guards word "H"

Something supplementary

Cech composer (1886-191e)

Erupt into

One who writes in musical symbols

Musical theorist (1451-1522), "Practica musicae"

The service of the hours

Interval spanning seven octaves

Beethoven fell in love with her in 1810 (1st name)

Melodrama by Richard Strauss

Those who merely listen

As above (Latin)

A musical "dictionary" by Samsinsky

The Chinese "moon" guitar (2 words)

1D 2H 3W 4L 5X 6Z 7S 8N 9N 10Y 11A 12R 13J 14P 15T 16X

17B 18A 19Q 20E 21M 22R 23K 24T 25W 26R 27G 28C 29V

30M 31V 32K 33T 34Y 35H 36D 37U 38P 39E 40Q 41C 42E 43Z 44V 45K 46N 47R 48F 49W

50A 51S 52Q 53H 54J 55S 56G 57L 58G 59L 60F 61S 62Z 63A 64Z 65K 66C 67R

68D 69Y 70V 71F 72S 73C 74E 75X 76H 77Q 78M 79K 80L 81G 82D 83S

84K 85W 86E 87V 88J 89T 90B 91M 92C 93Y 94B 95X 96U 97A 98J

99F 100G 101M 102X 103Q 104N 105W 106P 107J 108Y 109B 110U 111W 112R

113C 114F 115Q 116M 117X 118K 119G 120J 121T 122J 123P 124A 125C

126A 127N 128P 129J 130S 131T 132U 133K 134Y 135M 136V 137N 138A

139E 140Z 141K 142K 143V 144W 145L 146C 147Q 148J 149Z 150E

151M 152V 153P 154E 155D 156Y 157T 158X 159B 160W 161F 162U 163R 164C 165E

166C 167Z 168V 169S 170U 171Y 172H 173T 174K 175F 176N 177G 178Z 179B

180V 181E 182L 183A 184U 185Y 186R 187C

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the August issue.

SOLUTION TO MUSICAL ACROSTIC No. 16

WORDS

A. Lamotte, A.
B. Affinity
C. Nomos
D. Glottis
E. Einstein
F. Raff
G. Pitti-sing
H. Hoagy
I. Immediateness
J. List
K. Otteto
L. Synemmenon
M. Ottava
N. Pneumatic
P. Hibiscus
Q. Yonge
R. In altissimo
S. Niches
T. Accentuates
U. Notates
V. Enthoven
W. William Schuman
X. Khovantchina
Y. Ecclesiastical
Z. Youth's

Langer — Philosophy in a New Key

If music has any significance, it is semantic, not symptomatic. Its "meaning," however, is evidently not that of a stimulus to evoke emotions . . . if it has an emotional content, it "has" it in the same sense that language "has" its conceptual content—symbolically.

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